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ABSTRACT

Saturday children's television programming in Boston was monitored and videotaped so that the content could be analyzed for a study to gather data relevant to content and commercial practices. Some of the major findings were that overall, about 77 percent of time is devoted to program content and 23 percent to announcements of various kinds; that commercial announcements (CA's)--product and program promotion--account for almost 19 percent of total time; that there were more commercials within programs than between programs; that CA's were evenly divided among four major categories--toys, cereals, candy, and other foods; that CA's appear to have both sexual and racial biases; and that little product information is given in the CA's. Other findings were that noncommercial announcements were primarily either youth-oriented or for medical or environmental causes, and some of these did not appear to be appropriate for children. Also, when individual cartoons and other program segments were studied in detail for subject matter, it was found that 64 percent of the dramatic programming was in some sense violent, while 67 percent of nondramatic segments dealt with science and technology, race and nationality, literature and fine arts, and nature. However, 77 percent of total programming was drama, with only 12 percent informational. (SH)

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SATURDAY CHILDREN'S TELEVISION

by

F. Earle Barcus

ACTION FOR CHILDREN'S TELEVISION

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SATURDAY CHILDREN'S TELEVISION

A Report of TV Programming and Advertising On Boston Commercial Television

July, 1971

Prepared for

Action for Children's Television

by

F. Earle Barcus
Professor of Communication Research
Boston University

CONTENTS

Chapter		Page
List of Tables		iii
Brief Summary of the Findings		v
I.	INTRODUCTION	1
	General Procedures	1
	A Note on the Reporting of Data	4
II.	AN OVERVIEW OF PROGRAM MATERIAL	5
	Total Time Distribution	5
	The Programs — Origin, Format, and the Use of Animation	5
	Number and Time of Announcements	9
	Announcements Within and Between Programs	11
	Program Promotional Announcements (Promos)	11a
	Non-Commercial Announcements (NCA's)	13
III.	ANALYSIS OF PROGRAM CONTENT	16
	Format, Origin, and the Use of Animation	17
	Subject-Matter of the Program Segments	22
	Time and Place Settings	24
	Type of Characters in the Programs	25
	The Extent and Types of Violence in the Program Segments	26
	Other Program Elements	29
IV.	NATURE OF THE COMMERCIAL ANNOUNCEMENTS	32
	Products Advertised	32
	Type, Format, and Display Style of Commercials	34
	Place Settings of the CA's	37
	Composition of Characters in CA's	38

	Page
V. COMMERCIAL PRACTICES	43
Appropriateness of Announcements to the Child Audience	43
Program/Host/Character "Tie-Ins"	44
Endorsements	45
Special Devices in the Presentation of Commercial Messages . .	45
Visual and Verbal Qualifying Phrases	46
Price	47
Premium Offers	47
Other Commercial Practices	48
Other Product Assertions and Claims	52
Some Special Cases	54
APPENDIX A: MONITORING INSTRUCTIONS	A-1
APPENDIX B: STUDY CODES	B-1
APPENDIX C: MONITORING LOGS	C-1
APPENDIX D: LIST OF COMMERCIAL ANNOUNCEMENTS, BY PRODUCT CATEGORY	D-1

LIST OF TABLES

Table No.		Page
1.	Total Program Material Monitored, by Channel and Type of Material	6
2.	Total Time Monitored, by Program Origin and Format	7
3.	Total Time Monitored, by Origin and Use of Animation	8
4.	Number of Announcements of All Kinds, by Channel, Type of Announcement, and Number of Announcements per "X" Minutes Of Programming	10
5.	Announcements Within and Between Programs, By Type of Announcement, Number, and Total Announcement Time	11a
6.	Program Promotional Announcements, by Type of Program	12
7.	Non-Commercial Announcements, by Type of Organization or Cause	14
8.	Total Number and Time of Program Segments, by Channel	17
9.	Number of and Time Devoted to Program Segments, by Origin, Format, and Animation Type	18
10.	Origin of Program Time, by Format	20
11.	Animation of Program Segments, by Format	22
12.	Percent of Program Time Devoted to Subject-Matter Categories in Dramatic and Non-dramatic Formats	23
13.	Time and Place Settings of the Segments	25
14.	Type of Characters in the Segments	26
15.	Type of Characters in Dramatic and Non-dramatic Formats	27
16.	Extent of Violence in the Program Segments	28
17.	Types of Violence and its Results	28
18.	Other Elements in the Program Segments	30

LIST OF TABLES (CONTINUED):

		Page
19.	Number of Companies, Products, Separate CA's, Total CA's, and Time Devoted to CA's, by Product Category	33
20.	Type, Format, Display Style, and Duration of Product Display	34
21.	Number of Commercial Announcements, by Type and Format	35
22.	Number of Commercial Announcements, by Display Style and Duration	35
23.	Number of Announcements by Type, Format, Display Style, and Duration, by Product Category	36
24.	Settings of the CA's	38
25.	Type of Characters in the CA's	39
26.	Type and Sex of Characters in the CA's	39
27.	Ethnic Status of Characters in CA's, by Type and Sex of Characters	41
28.	Summary Table--Commercial Practices	55

BRIEF SUMMARY OF THE FINDINGS

This study is based on an analysis of Saturday children's programming on Boston commercial TV stations. Following are some of the major findings:

1. Overall, about 77% of time is devoted to program content and 23% to announcements of various kinds.

2. Commercial announcements (product and program promotion) account for almost 19% of total time, and varies from a high of almost 25% on one channel to a low of 17% on another.

3. Program fare lacks diversity, with 89% of time devoted to entertainment including 70% comedy drama (primarily cartoons). Recorded programming was 100% entertainment, and network programs 92% entertainment and 80% comedy drama.

4. Programming was also mostly animated with 70% of entertainment programs and 62% of all program time being animated.

5. There were 406 commercial messages in 1125 minutes of total time studied. This amounts to an average of one message every 2.8 minutes. In terms of total time, about one minute in five was devoted to commercial messages.

6. Non-commercial announcements accounted for about three-and-one-half percent of total time, or an average of one every 17 minutes.

7. There was a relatively higher saturation of commercial announcements within (interrupting) programs than between programs. That is, of all announcements within programs, 77% were commercials and of those between programs only 32% were commercials.

8. Although at least two-thirds of all program promotional announcements were for children's programs or general audience (family) programs, some were for more adult-oriented material--westerns and crime drama, adult movies and news.

9. Non-commercial announcements were primarily either youth-oriented or for medical or environmental causes. There is some question as to the appropriateness of some of them during the hours of children's programming (e.g. Social Security Announcement).

10. Individual cartoons and other program segments were studied in detail for subject-matter. Dramatic programming differed greatly from non-dramatic programming. Whereas 64% of drama time dealt with crime, the supernatural, or interpersonal rivalry, 67% of time in non-dramatic segments dealt with science and technology, race and nationality, literature and the fine arts, and nature or animals.

11. Although other countries were represented in dramatic settings, about two of three took place in the United States, and 20% were unclear as to setting. They were also set in rural or small town locations, primarily outside.

12. In time, three out of four dramatic segments were set in the modern or contemporary period.

13. Characters in the programs were primarily human characters, but 29% of dramatic segments portrayed animals with human characteristics. These were mostly animated cartoons.

14. About three out of 10 dramatic segments were "saturated" with violence, and 71% had at least one instance of human violence with or without the use of weapons. Although in 52% of the segments violence was directed at humans, in only four percent did this result in death or injury.

15. Other elements included dramatic segments with "chase" scenes (53%), frightening or suspensful situations (19%), interruptions for commercial announcements (37%), the use of laugh-tracks (23%) and commercial "Tie-in's" (6%).

16. Commercial announcements (CA's) on behalf of products or companies numbered 311. This included 132 separate CA's (not counting repeated airings), advertising 99 products or services on behalf of 57 different sponsors or companies.

17. CA's were evenly divided among four product categories--toys, cereals, candy/sweets, and other foods/snacks--with about 20% each. Other products were advertised less frequently, and only two medicine/drug/vitamin CA's were aired.

18. Nearly six in 10 CA's were non-animated, four in 10 used off-stage announcers to sell the product, and in six in 10 the product was illustrated in use. In only one-half was the product displayed continuously throughout the CA.

19. Animated CA's were primarily dramatic sketches or skits, whereas non-animated CA's used off-stage announcers primarily.

20. All toy CA's were non-animated as were other (mostly adult) products. Cereals, candies, foods/snacks were animated or mixed, predominantly.

21. The settings of CA's were most frequently the outside in the open air (36%), although settings could not be determined for about 20%. The second most popular setting was in or around home (25%).

22. More than six out of 10 CA's contained children, either alone or with adults or animals, and almost two in 10 contained only adults.

23. There appears to be a cultural sex bias showing up in the CA's. Forty-nine CA's contained males only, whereas only 16 contained females only. In addition, characters in toy ads usually are identified by sex roles, with girls playing with dolls and boys with cars, planes, and other mechanical devices. Moreover, products addressed to girls also contained themes of popularity and beauty whereas those addressed to boys centered around size, power, noise, and speed.

24. There appears an ethnic or racial bias as well. Whereas 73% of CA's classified for ethnic status contained white-only characters, 24% were mixed white and minority group characters, and only three percent contained minority group characters only.

25. Commercial practices included tie-in's with programs (6 of 132 CA's), endorsement by celebrities (4 of 132), special visual devices which may be misleading (19), visual (9) and verbal qualifiers (21). Other commercial practices included premium offers (17); and whether or not an indication of price was given (10 of 132 gave some indication).

26. Cereals most frequently use premiums to sell products (10 of 36 CA's), and when they do, almost all the emphasis of the CA is on the premium rather than the product (9 of the 10).

27. There is little product information given in the CA's. Price, size, age group for which product is designed, materials it is made of, or other relevant information is seldom given verbally, and is difficult to determine visually.

I. INTRODUCTION

The basic purpose of this study was to gather data relevant to the content of children's television programs as well as to the commercial practices as reflected in commercial announcements in and around children's programs. The study was designed to illuminate some of the issues which have been raised in the petition of Action for Children's Television (ACT), and the FCC "Notice of Inquiry and Notice of Proposed Rule Making" (docket 19142) adopted January 20, 1971 in response to that petition.[1]

General Procedures[2]

The basic methodology of the study is content analysis. The report is based on the results of a monitoring study of Saturday children's TV programming on local Boston commercial TV stations.[3] The stations and times monitored were as follows:[4]

Channel 4,	WBZ-TV (NBC),	7:00 a.m. - 1:00 p.m.,	June 12, 1971
Channel 5,	WHDH-TV (CBS),	8:00 a.m. - 11:30 a.m.,	June 19, 1971
Channel 7,	WNAC-TV (ABC),	8:00 a.m. - 1:00 p.m.,	June 5, 1971
Channel 38,	WSBK-TV (Ind.),	8:00 a.m. - 1:45 p.m.,	May 29, 1971

Programming on each station was monitored and videotaped for further study.

These procedures yielded almost 19 hours of children's fare on Saturdays. Since Saturday children's programming is somewhat repetitive from week to

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1. The study was made possible by a grant from Action for Children's Television. I would also like to acknowledge the assistance provided by the School of Public Communication and the Communication Research Division in the form of monitoring and recording equipment and financial support for one of the graduate students who worked on the study.

2. For specific details on procedures used, see Appendices A and B which contain instructions to monitors, categories and definitions used in the study.

3. One station, WKBG, Channel 56, did not carry children's programs on Saturdays during the study period.

4. A complete list of programs and times for each station is given in Appendix C.

week, the sample represents a fairly large "chunk" of what is available to children in Boston on local and network commercial television. Thus, although the data in the study is not considered to be a representative sampling of all children's programming, it is indicative of many of the kinds of programming and commercial material to which children are continually exposed.

There were four basic phases to the study: 1) Recording and Screening Phase, 2) Program Analysis Phase, 3) Character Analysis Phase, 4) Analysis of Commercial Announcements. A brief summary of each phase follows.

A record of all program material was obtained in the initial screening and recording phase of the study. All program material, commercial announcements, non-commercial announcement, program promotion, and other miscellaneous material (station identification) was recorded in minutes and seconds of time.

A second phase involved detailed study of the program material by playback of video-tapes of each separate program segment (individual cartoons, etc). The program segments were then analysed and classified as to type, format, kind of characters, subject-matter, origin, and time and place setting. Monitors wrote out a program summary and list of characters and answered a series of 14 "yes" or "no" questions for each program segment. These question pertained to whether or not the segment contained violence, advertising "tie-in's", laugh tracks, and other information on the situations in the program segment.

A third phase involved the analysis of the major characters. Information was gathered on the character's role, age, sex, and marital status, as well as his ethnic and social status as they were portrayed in the program segment. In addition, a description of the character, his goals in the

story, and the means he used to achieve them were recorded.

Finally, commercial announcements were classified as to type, product class, format, setting, character composition, and a list of "yes" or "no" questions were answered for each. Questions concerned such things as whether there was a "tie-in" with programs or characters, endorsements by celebrities, qualifying phrases, prices, and premium offers, as well as specific questions pertaining to toy, cereal, candy, drug, and other classes of products.

All monitoring and coding was done by myself and two graduate students in Communication Research under my supervision.[1] Care was taken so that a minimum of coder judgment was involved. Monitors were asked to look for specific indicators in the program before classifying that material. For example, rather than asking: "Do you feel that this program was too violent for children?" we looked for a number of indicators by asking several questions: "Was there a chase scene in the program?" "Was there death or injury?" "Was there human violence with weapons...without weapons?" "Did the violence result in the permanent death or injury to any of the characters?" And so forth.

The same was true for analysis of commercial announcements. Rather than asking whether the announcement was misleading or not, we asked several questions pertaining to whether information was given on price, size of product, visual and verbal qualifications, premium offers, and so forth. In each case, a justification based on explicit indicators was written down for each question asked.

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1. I would like to acknowledge here the help of Gloria Chapman and Carol Springer who did the bulk of monitoring in the Study.

A Note on the Reporting of Data

One convention was adopted in the study to simplify the mathematics involved. All material was measured in minutes and decimals. Thus, 5.50 minutes represents five minutes and 30 seconds of time. Also, in most of the tables in the report, percentages are used to report data. The exception to this is when the base is so small as to possibly lead to misinterpretation, since percentages based on small numbers are subject to great fluctuation. In each case the base for the percents are given in either numbers or minutes of time.

II. AN OVERVIEW OF PROGRAM MATERIAL

Total Time Distribution

How was the time on the air divided among actual program content (defined here as "net" program time) and other elements (commercial and non-commercial announcements)? For all stations combined, approximately 46 minutes of each hour is program content (see Table 1). Another 10 minutes is devoted to commercial product announcements, and the remainder to non-commercial announcements, program promotion and station identification. Combining commercial announcements (CA's) and program promotional announcements (promos) one finds slightly over 11 minutes of every hour devoted to this commercial material.[1]

Figures for commercial material (CA's and promos) vary according to the station one happens to be watching, ranging from a high of almost 15 minutes per hour on Channel 5 (CBS) to a low of 10 minutes per hour on Channel 38 (Ind.). Similarly, "net" program time varies from approximately 45 minutes per hour on Channel 5 to 48 minutes on Channel 38. Actually, program "content" is less than this if one excludes introductory and closing credits and short bits of transitional material between program segments.

The Programs--Origin, Format, and the Use of Animation

A gross classification of programs[2] by origin and format illustrates that Saturday children's TV is primarily entertainment fare originated from the networks. This accounted for two-thirds of all program time. Entertainment programs

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1. Although both product advertising and promotional announcements should be considered as commercial announcements, they are reported here separately for greater detail.
2. By "gross classification" is meant the classification of each program (including announcements) by its predominant content. This differs from a later analysis in which individual program segments (cartoons, songs, stories, etc.) within the overall program are classified separately.

Table 1
Total Program Material Monitored, by
Channel and Type of Material

Type of Material	Channel 4 NBC	5 CBS	7 ABC	38 Ind.	Total, All Stations
	(in minutes)				
"Net" program time	282.92	156.26	226.03	204.79	870.00
Commercial announcements	58.42	49.50	34.50	31.33	173.75
Program promotion ancmts.	6.26	2.49	17.83	11.24	37.82
(Total CA & promo)	(64.68)	(51.99)	(52.33)	(42.57)	(211.57)
Non-commercial ancmts.	9.60	1.34	20.92	7.24	39.10
Other (station ID, etc.)	2.80(*)	.41	.72	.40	4.33
Total Time Monitored (min.)	360.00	210.00	300.00	255.00	1125.00
Total Time (Hours)	(6)	(3½)	(5)	(4¼)	(18 3/4)
	(in percent)				
"Net" program time	78.6%	74.4%	75.3%	80.3%	77.3%
Commercial announcements	16.2	23.6	11.5	12.3	15.5
Program promotion	1.7	1.2	6.0	4.4	3.3
(Total CA & promo)	(17.9)	(24.8)	(17.5)	(16.7)	(18.8)
Non-commercial ancmts.	2.7	0.6	7.0	2.8	3.5
Other	0.8(*)	0.2	0.2	0.2	0.4
Totals	100.0%	100.0%	100.0%	100.0%	100.0%

(*) In addition to having longer ID segments on channel 4, a short bit of material of unknown origin appeared when apparently an error was made at the station when switching to the network. This accounts for most of the disproportionate amount of "other" material here.

accounted for 89% of total time and 92% of all network time. Comedy drama alone accounted for 70% of the total and 80% of network time.(see Table 2).

Table 2
Total Time Monitored, by Program
Origin and Format

Format	Origin			Total
	Live	Recorded	Network	
	(in minutes)			
Entertainment:				
Comedy drama	--	135	652	787
Crime-mystery drama	--	--	30	30
Action-adventure drama	--	60	30	90
Magazine-variety	60	--	30	90
Other entertainment	--	--	--	--
Total, Entertainment	60	195	742	997
Informational:				
Discussions-interviews	--	--	--	--
Other information	60	--	68	128
Total, Information	60	--	68	128
Total, All Programming	120	195	810	1125
	(in percent)			
Entertainment:				
Comedy drama	--	69%	80%	70%
Crime-mystery drama	--	--	4	3
Action-adventure drama	--	31	4	8
Magazine-variety	50%	--	4	8
Other entertainment	--	--	--	--
Total, Entertainment	50%	100%	92%	89%
Informational:				
Discussions-interviews	--	--	--	--
Other information	50	--	8	11
Total, Information	50%	--	8%	11%
Total, All Programming	100%	100%	100%	100%

Two hours of the total (11%) was classified as local-live programming ("Mudville, U.S.A.," on Channel 7 and one-half of "Boomtown" on Channel 4). One-half of this time consisted of children's information and the other one-half music, jokes, and light conversation (classed as "magazine-variety").

Table 3 shows the extent to which animation is used in Saturday children's programming. Overall, more than six out of 10 minutes consisted of animation, and for entertainment programs, seven of 10 minutes used animation techniques.

Table 3

Total Time Monitored, by Origin
And Use of Animation

Origin	Animated	Non-animated	Total(base)
	(in minutes)		
Entertainment Programs:			
Live	--	60	60
Recorded	165	30	195
Network	530	212	742
Total, Entertainment	695	302	997
Informational:			
Live	--	60	60
Recorded	--	--	--
Network	--	68	68
Total, Information	--	128	128
Total Time:			
Live	--	120	120
Recorded	165	30	195
Network	530	280	810
Total	695	430	1125
	(in percent)		
Entertainment Programs:			
Live	--	100%	100%
Recorded	85%	15%	100%
Network	71%	29%	100%
Total, Entertainment	70%	30%	100%
Informational:			
Live	--	100%	100%
Recorded	--	--	--
Network	--	100%	100%
Total, Information	--	100%	100%
Total Time:			
Live	--	100%	100%
Recorded	85%	15%	100%
Network	65%	35%	100%
Total	62%	38%	100%

By definition, of course, live programming is non-animated. Of all recorded time, 85% was animated; and 65% of total network time used animation.

Number and Time of Announcements

Number of Announcements. There was an average of one announcement every 2.4 minutes of time on Saturday children's programs (that is, a total of 473 announcements of all kinds in 1125 minutes of time monitored). The bulk of these were either commercial announcements (311) or program promotional announcements (95). (See Table 4). Commercial announcements (CA's) alone averaged one per 3.6 minutes of time and CA's and promos combined averaged one per 2.8 minutes.

Since each station accounted for different amounts of program time, a comparison of them in absolute terms would be unfair. However, on an announcement-per-minute basis, Channel 5 (CBS) had the greatest saturation of both total announcements (one per 2.0 minutes) and of CA's and promos (one per 2.1 minutes). The lowest saturation of CA's and promos was found on Channel 38 (Ind) and Channel 7 (ABC) with one commercial or promo per 3.0 and 3.1 minutes, respectively.

Channel 5 showed the lowest frequency of promos alone and non-commercial, public service announcements (NCA's). And Channel 38 had the highest rate of promos.

Time of Announcements. The same general picture emerges when time devoted to announcements is considered. Of total time monitored, it was previously noted (Table 1) that 23% was devoted to announcements (or almost one minute in four). CA's alone accounted for approximately 16% of all time and CA's and promos combined for 19% (almost one minute in five).

No major or consistent deviations from current industry standards with regard to the number and length of commercial announcements was found. There

Table 4
Number of Announcements of All Kinds, by Channel,
Type of Announcement, and Number of
Announcements per "X" Minutes
Of Programming

Channel and Type	Number of Announcements	Total Time Monitored (Min.)	No. of Announcements Per "X" Minutes
Channel 4 (NBC):			
CA's	102	360	3.5
Promos	21	"	17.1
(CA's and Promos)	(123)	"	(2.9)
NCA's	18	"	20.0
Total, Ch. 4	141	"	2.6
Channel 5 (CBS):			
CA's	89	210	2.4
Promos	10	"	21.0
(CA's and promos)	(99)	"	(2.1)
NCA's	5	"	42.0
Total, Ch. 5	104	"	2.0
Channel 7 (ABC):			
CA's	66	300	4.5
Promos	32	"	9.4
(CA's and promos)	(98)	"	(3.1)
NCA's	31	"	9.7
Total, Ch. 7	129	"	2.3
Channel 38 (Ind.):			
CA's	54	255	4.7
Promos	32	"	8.0
(CA's and promos)	(86)	"	(3.0)
NCA's	13	"	19.6
Total, Ch. 38	99	"	2.6
Total, All Channels:			
CA's	311	1125	3.6
Promos	95	"	11.8
(CA's and promos)	(406)	"	(2.8)
NCA's	67	"	16.8
Total Announcements	473	"	2.4

were few obvious examples of over-length commercials or the crowding of CA's into specific 11½-minute segments as outlined in industry or FCC guidelines.[1]

Average Length of Announcements. With a total of 473 announcements summing to 251 minutes of time, the average length of all announcements was 32 seconds. NCA's were the longest, on the average, at 35 seconds, followed by CA's at 34 seconds, and promos at 28 seconds.

Announcements Within and Between Programs

Not all announcements can be thought of as "interrupting" programs. Those within the program "curtains,"[2] are more apt to interrupt the program flow than those between programs (station-break segments). Therefore, a special analysis was made of the number and time of announcements within and between programs (see Table 5).

Overall, about two-thirds of all announcements were CA's as was time devoted to them. However, a much larger proportion of CA's were concentrated within the programs than between them. Whereas 66% of all announcements were CA's, 77% of announcements within programs were CA's and only 32% of those between programs were CA's. The same picture emerges when one considers the time devoted to CA's.

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1. The one exception was a spray gun commercial aired three times for one minute and 10 seconds each. The over-length was due to a tie-in with local stores following the recorded message.

2. Programs were defined by what appeared on the screen--that is, a program began at the opening "curtain," or when the first visual or verbal indication of what the program was was given, and ended at the closing "curtain," when closing credits and "goodbye's" were given.

Table 5

Announcements Within and Between Programs,
By Type of Announcement, Number,
and Total Announcement Time

(in percent)

Type of Announcement	Number of Announcements Within Programs	Between Programs	Total
CA's	77%	32%	66%
Promos	12	45	20
(CA's and promos)	(89)	(77)	(86)
NCA's	11	23	14
Totals (%)	100%	100%	100%
Number (base)	(356)	(117)	(473)
	Time of Announcements		
CA's	75%	47%	69%
Promos	10	33	15
(CA's and promos)	(85)	(80)	(84)
NCA's	15	20	16
Totals (%)	100%	100%	100%
Time (base)(minutes)	(199.00)	(51.67)	(250.67)

Program Promotional Announcements (Promos)

Many promos are for general television programs and not specifically for children's programs. Although classification by intended audience is somewhat difficult, the 95 promos recorded in our study are broken down by program type

in Table 6. Note that 30% are for general programs of western adventure, baseball, local news and discussion shows, or for Sunday daytime or weekday afternoon movies.[1]

Table 6
Program Promotional Announcements, by
Type of Program

Promos for:	Number	Percent
Children's Programs:		
Same program for tomorrow, next week, or on weekdays	9	10%
Other children's shows (Capt. Kangaroo, Sabrina, In the Know, Globetrotters, Archie, Hardy Boys, Banana Splits, Thunderbirds, Porky Pig, Three Stooges, Fury, Capt. Scarlett, The Monkees)	21	22
Sub-Total	30	32%
General Audience:		
Family Situation Comedy (The Brady Bunch, Smith Family, Partridge Family, Ozzie and Harriet)	8	8
Other Situation Comedy (From a Birdseye View, Bewitched, Hogan's Heroes, Lucy Show, Room 222, Courtship of Eddie's Father)	15	16
Animal-Nature Programs (Animal World, Jaques Cousteau, Wildfire--special)	13	14
Sub-Total	36	38%
Other Programs:		
Western Adventure (Wagon Train, Tales of Wells Fargo, Rawhide, Alias Smith and Jones)	9	10
Crime-Action-Adventure (Mod Squad, The Immortal)	2	2
Sunday & Matinee Movie	5	5
Major League Baseball	6	6
Local News and Discussion (6:00 News, The Week Ends Here, Paul Bensaquin, One More Time)	5	5
Other (TV Code, station promo)	2	2
Sub-Total	29	30%
TOTAL, ALL PROMOS	95	100%

1. Two were for specific movies: "Funny Face," and "The Notorious Landlady." The others were short promos for the "Matinee Movie" on weekdays.

The important question is simply whether promotion of these programs is appropriate in the time periods and in and around programs directed at children.

Although not analysed for such elements in this study, such promos should also be examined for elements of violence or other adult material inappropriate to the child audience.

Non-Commercial Announcements (NCA's)

The question of audience appropriateness is also raised in the presentation of non-commercial (public service) announcements. Sixty-seven such announcements were aired during the study period accounting for slightly more time than program promos (ref. Tables 1 and 4).

NCA's are tabulated by type of organization or cause in Table 7. In general, it appears that stations attempt to schedule NCA's appropriate to children in and around children's programs. However, there were quite a number of exceptions to this, enough so that one is lead to wonder whether the policies on placement of NCA's is not somewhat indefinite and haphazard.

NCA's for Girl Scouts, Junior Achievement, 4-H Clubs, Boys Clubs of America, The American Society of Dentistry for Children, and other similar organizations would seem appropriate to the child audience. Similarly, general announcements for safe boating, seat belts, air pollution, and anti-littering would also seem appropriate. Even here, however, many such announcements were not child-oriented in approach. For example, there is some question whether a 30-second film clip of J. Edgar Hoover praising the ideals and goals of the Boys Clubs of America is either effective or appropriate at 9:00 a.m. on Saturday morning. The same is true of a plea to "Help the Boy Scouts and Project SOAR," or a seat belt NCA showing an adult man making excuses for not wearing safety

belts while the announcer is warning that "there are a million and one excuses for not wearing safety belts--some are real killers."

Table 7
Non-Commercial Announcements, by Type
Of Organization or Cause

Type of Organization or Cause	NCA's Number	NCA's Percent
Youth-oriented Organizations (Girl Scouts, Boy Scouts, Boy's Clubs of America, Junior Achievement, 4-H Clubs, "send a child to camp," YwCA girls program)	17	25%
Medical, Health Organizations (Muscular Dystrophy, Cancer, Society, drugs, physical fitness, Arthritis Foundation, Heart Fund, Cerebral Palsy, German Measles, Muscular Sclerosis)	14	21
Ecology-Environment (Keep America Beautiful, Keep Boston Clean, anti-littering, anti-pollution, Mass. Audubon, Prevent Forest Fires, National Forest Program)	13	20
Other Organizations or Causes	23(*)	34
Totals	67	100%

(*):

Peace Corps	4	Seat Belts	1
Education Warehouse	2	HELP (street lighting)	1
Dairy Festival	2	WGBH-TV Auction	1
Elma Lewis Celebration	2	Kennedy Art Exhibit	1
Social Security	2	United Church of Christ	1
Mass. Teacher's Assn.	1	United Front Foundation	1
"Love Your Neighbor"	1	C.A.R.E.	1
Safe Boating	1	(unknown)	1

Other NCA's seemed even less appropriate. NCA's for Social Security, Arthritis Foundation, Heart Fund, Cerebral Palsy, and others seem much more appropriate to an adult or general audience since many of them either directly appeal for funds or indirectly ask for support to which the child is probably unable to respond.

There are other aspects to be considered as well. For example, one NCA on better lighting to prevent crime presents a rather grim and suspensful atmosphere of robbery on an unlighted street. Ignoring the fact that the child probably has little influence to help in this cause, the announcement could also create unnecessary fear in the young child.

The point is not that children should not be made aware of public problems such as pollution, crime, or safety, nor of the existence of public service organizations. The questions of appropriateness involve at least three considerations: 1) Is the announcement designed so that the child can understand? 2) Is it relevant to the child--can he have any influence in the area? and 3) Are there possibilities of emotional or other effects on the child?

III. ANALYSIS OF PROGRAM CONTENT

The data in this chapter are derived from an analysis of program "segments." Programs were broken down into units of various lengths which were composed of homogeneous program content -- a story, cartoon, discussion, musical segment, and so forth. A total of 119 program segments were analysed. These were classified by type, format, origin, type of characters, subject-matter, time and place settings, and extent of violence. In addition, 14 specific questions were asked about each segment relevant to issues of types and results of violence, use of laugh-tracks and other elements. (See Appendix A and B for details.)

Transitional material of less than one minute was ignored in this analysis. Thus, total program segment time amounted to 823.11 minutes or 95% of "net" program time (as explained in Chapter II) (See Table 8). Stated another way, of a total of 18-3/4 hours of program material monitored, 14½ hours was classed as "net" program time, and 13 hours and 50 minutes analysed as program "segments", the remainder being brief transitional material including program credits and short "We'll be right back" announcements.

This procedure made possible a more detailed classification of program content than is usually possible--especially in those programs containing inter-mixed elements of live and recorded material, and animated and non-animated

portions in which subject-matter and other content is usually classified on a "predominant content" basis. The segments, then, represent program "content" shorn of all announcements, credits, and other material used as "glue" to hold the parts together.[1]

Table 8

Total Number and Time of Program Segments, by Channel

Item	Channel 4(NBC)	5(CBS)	7(ABC)	38(Ind.)	Total
Gross time monitored (minutes)	360.00	210.00	300.00	255.00	1125.00
"Net" program time	282.92	156.26	226.03	204.79	870.00
Program segment time	271.44	149.02	214.12	193.53	828.11
Number of segments	(42)	(25)	(32)	(20)	(119)
Segment time as percent of gross time	75%	71%	71%	76%	74%
Segment time as percent of "net" program time	96%	95%	95%	95%	95%

Format, Origin, and the Use of Animation

An overall view of these variables can be seen in Table 9. Two-thirds

1. See Appendix C for monitoring logs of programs, announcements, and program segments.

Table 9

Number of and Time Devoted to Program Segments, by Origin, Format and Animation Type

Category	Number of Segments	Time (Minutes)	Percent Number	Percent Time	Average Time Per Segment
Origin:					
Live	21	105.75	18%	13%	5.04
Recorded	18	155.62	15	19	8.65
Network	80	566.74	67	68	7.08
Format:					
Entertainment:					
Comedy Drama	59	504.13	50%	61%	8.54
Crime Drama	8	99.11	7	12	12.39
Action-Adventure Drama	3	31.09	2	4	10.36
Magazine-Variety	7	41.58	6	5	5.94
Music	6	16.92	5	2	2.82
Other entertainment	13	30.85	11	4	2.37
Total, Entertainmt	96	723.68	81%	88%	7.54
Informational:					
Discussion-interviews	6	42.58	5%	5%	7.10
Other information	17	61.85	14	7	3.64
Total, Information	23	104.43	19%	12%	4.54
Animation:					
Cell animation	76	497.15	64%	60%	6.54
3-D animation	2	47.84	2	6	23.92
Non-animated	37	275.19	31	33	7.44
Mixed	4	7.93	3	1	1.98
Total, All Segments	119	828.11	100%	100%	6.96

of all segment time was network originated, with local recorded (19%) and live (13%) time comprising the balance. Live programming accounted for a larger number of segments than recorded programming, but the segments were shorter, on the average, than either recorded or network segments.

Eight out of 10 segments and almost nine of 10 minutes studied were devoted to entertainment fare, with six of 10 total minutes devoted to comedy drama.[1] Entertainment segments were about three minutes longer, on average, than information segments. However, musical and other short entertainment segments were the shortest of all segment types, followed by "other information" segments.

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1. Examples of different format categories should make them more understandable to the reader as they give a better "flavor" of what the category consists of:

Comedy Drama Examples: Heckle and Jeckle cartoons, Porky Pig, Scooby Doo, Dastardly/Muttley, The Jetsons, Lancelot Link -- Secret Chimp, Jerry Lewis, Here Come the Double Deckers, Pink Panther, Bugs Bunny, Harlem Globetrotters, etc.

Crime Drama: Segments of Captain Scarlett, Thunderbirds, Skyhawks.

Action-Adventure Drama (without element of crime): Hercules cartoons, Jambo.

Magazine-Variety (primarily light humor): Tom Foolery, Major Mudd joking with "Charlie" in a manhole and "Wolfgang" at the organ, "Wierd Window Time" on the "Sabrina" show.

Music: "Evolution Revolution" on Lancelot Link, Boomtown's ragtime band, songs on "Sabrina" show.

Other Entertainment: Host chatter with sidekicks and transitional material on entertainment programs.

Discussion-Interviews: Host discussion with sidekick about epic poetry, interview with two Indians, interviews with children.

Other Informational: Demonstration of porcupines, experiments with sound, demonstration of how to make baseball bats and paper money, feature on tie-dying, and "In the Know" documentaries.

Origin and Format of Program Segments. The largest bulk of time is represented by network entertainment (94% of all network time), primarily comedy drama (72%). (See Table 10). This means that less than one minute in

Table 10

Origin of Program Time, by Format

Format	Origin			Total
	Live	Recorded	Network	
Entertainment:				
Comedy drama	--	62%	72%	61%
Crime-mystery drama	--	31	9	12
Action-adventure drama	--	7	3	4
Magazine-variety	12%	--	5	5
Musical segments	7	--	2	2
Other entertainment	13	--	3	4
Total, Entertainment	32%	100%	94%	88%
Informational:				
Discussion-interviews	40%	--	--	5%
Other information	28	--	6	7
Total, Information	68%	--	6%	12%
Total, All Segments	100%	100%	100%	100%
Total Time (Base)	(105.75)	(155.62)	(566.74)	(828.11)

15 of network programming could be classified as informational programming for children.[1] Local programming was divided between recorded and live (distributed about 60-40). All recorded material was entertainment, but

1. This included four CBS "In the Know" segments (7.93 minutes) and five "Hot Dog" segments on NBC (20.00 minutes).

two-thirds of live programming was classified as informational.

Two programs contained live program segments--four segments of "Muddville U.S.A.," on Channel 7 (38.25 min.) consisting of an interview with two Indians, an illustration of friction, a discussion about Longfellow and his poetry, and a reading of Longfellow's "Hiawatha." "Boomtown," another local program on Channel 4 (33.75 minutes) presented five segments of a "Carnival for Muscular Dystrophy" including interviews with children, a demonstration "all about porcupines," and some "experiments with sound."

Animation and the Format of Program Segments. Nearly all animated programming was entertainment, with about nine of 10 minutes devoted to dramatic forms, primarily comedy and crime drama. Two-thirds of non-animated programming was entertainment (see Table 11). In addition (not shown in table), over 99% of animated network program time was entertainment.

The only non-entertainment segments which were animated were three "Pop-Up" segments (using Sesame Street style animated letters and pronunciations) and a short segment of safety tips on driving on the "Hot Wheels" program. Total time was only 4.50 minutes for all four segments.

Table 11

Animation of Program Segments, by Format

Format	Cell Animation	3-D Animation	Non-Animated	Mixed	Total
Entertainment:					
Comedy drama	76%	-	46%	-	61%
Crime drama	10%	100%	-	-	12
Action-adventure drama	2	-	7	-	4
Magazine-variety	6	-	5	-	5
Music	1	-	4	-	2
Other entertainment	4	-	5	-	4
Total, Entertainment	99%	100%	67%	-	88%
Informational:					
Discussion-interviews	-	-	15%	-	5%
Other information	1	-	18	100%	7
Total, Information	1%	-	33%	100%	12%
Total (Percent)	100%	100%	100%	100%	100%
Total (Minutes) (Base)	(497.15)	(47.84)	(275.19)	(7.93)	(828.11)

Subject-Matter of the Program Segments

Program segments were classified for subject-matter, or what the program was "about."[1] Overall, 732 minutes of program time could be so classified (88% of all programming studied).

Over one-half of all program time was predominantly concerned with either crime, the supernatural (ghosts, magic, witchcraft, mythology) or interpersonal rivalry (struggles between characters).[2]

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1. Some format categories do not lend themselves to subject-matter classification. Thus, magazine-variety, music, and short transitional material was not classified as to subject.

2. See "Program Analysis" categories in Appendix B for fuller description of subject-matter classifications.

Table 12 compares dramatic and non-dramatic formats by subject-matter category.

Table 12

Percent of Program Time Devoted to Subject-Matter Categories in Dramatic and Non-Dramatic Formats

(in percent)

Subject-matter Category	Drama	Other	Total
Domestic (family, home, etc.)	-	-	-
Crime	32%	-	28%
Historical Association	1	-	1
Religion	-	-	-
Love and Romance	4	-	3
Supernatural	16	-	14
Nature and Animals	5	13%	6
Race and Nationality	-	18	2
Education	-	-	-
Business, Industry	-	5	1
Government & Public Affairs	2	3	2
Science, Technology	6	21	8
The Entertainment World	9	-	8
Armed Forces, War	4	-	3
Literature & Fine Arts	-	15	2
Interpersonal Rivalry	16	-	14
Arts, Crafts	-	2	(*)
Other	5	23	8
Total (percent)	100%	100%	100%
Total (minutes) (base)	(634.33)	(97.68)	(732.01)

(*)-- Less than 0.5 percent.

In dramatic formats, crime, the supernatural, and interpersonal rivalry accounted for 64% of all time followed by the entertainment world and science and technnlogy, comprising another 15%. Five percent or less time was devoted to nature and animals, armed forces and war, love and romance, government and public affairs, historical topics, and other miscellaneous subjects. None of the drama time was classified in the categories of domestic subjects, religion, race and nationality, education, business, literature and the fine arts, or arts and crafts.

What seems to be occuring is that the high proportion of comedy drama precludes dealing with any particularly serious subjects or with subjects in a serious manner.[1] It is, of course, difficult to be funny about religion or politics, but a greater variety of drama types would create a more diversified subject-matter as well.

Information programming presents a different picture with regard to subject areas, led by science and technology, race and nationality, literature and the fine arts, and nature and animals. These four categories accounted for two-thirds of all time in information segments with remaining smaller amounts devoted to business, government, and arts and crafts. Other, miscellaneous topics included recognition of different denominations of money, interviews about a "be kind to animals" society, and a short discussion of birthdays and anniversaries.

Many topics were not included in information programming, probably due to the overall lack of such programming (see Table 12).

Time and Place Settings

Settings of time and place of drama programs were classified to give some indication of the variety in the context of programming for children as well as clues to the possible ethnocentrism present in them.

Three-fourths of all dramatic formats were contemporary, nearly two-thirds took place in the United States, and two-thirds in non-urban locals (Table 13). Combining both time and place settings, 60% were contemporary, U. S. settings.

---

1. For example, the seemingly serious topic of history occurred in only one segment, a cartoon: "Bunker Hill Bunny." Aside from the historical setting at Bunker Hill and Bugs Bunny's battle with a "Hessian," little other historical reference was given.

Table 13

Time and Place Settings of the Segments

Settings	Number of Segments	Time (Minutes)	Percent Number	Percent Minutes
Major Place Setting:				
United States	47	401.85	67%	63%
Other countries	7	87.28	10	14
Outer Space, planetary	2	16.25	3	3
Uncertain	14	128.95	20	20
Urban-Rural Setting:				
City, urban, suburban	23	210.99	33%	33%
Rural, farm, small town	47	423.34	67	67
Locale:				
Home and around home	11	65.90	16%	10%
Outside, field, street, open air	41	356.82	58	56
Place of work or profession	4	42.17	6	7
Public place, restaurant, hotel	14	169.44	20	27
Time Settings:				
Distant past	7	41.35	10%	7%
Recent past	3	42.19	4	7
Current, modern, contemporary	55	484.61	79	76
Future	3	57.84	4	9
Uncertain	2	8.34	3	1
Totals	70	634.33	100%	100%

Type of Characters in the Programs

All program segments were classified for type of characters. Forty-five percent of all segments and program time were populated with "humans portraying humans" (either animated characters or human actors) (Table 14). Another 16% of time was populated with animals with the human characteristics of dress, language, and action.[1] One program reversed this pattern using humans dress as animals (or bugs)--"The Bugaloos."

1. These were all animated except four segments of the "Lancelot Link--Secret Chimp" program, a program of chimpanzees dressed as and involved in activities as human beings.

In addition, two programs revolve around animated "real" or identifyable persons--"Jerry Lewis" and "The Harlem Globetrotters."

Table 14

Type of Characters in the Segments

Type of Characters	Number of Segments	Time (Minutes)	Percent Number	Percent Minutes
Animals as animals	--	--	--	--
Animals with human characteristics	23	136.17	19%	16%
Humans as human characters	54	374.64	45	45
Humans as animals	1	20.83	1	3
Portrayals of "real" persons	2	41.08	2	5
Other (monsters, robots, etc.)	10	29.69	8	4
Mixed (combinations of above)	26	222.53	22	27
None (no characters in program)	3	3.17	3	(*)
Totals	119	828.11	100%	100%

(*) - Less than 0.5 percent.

The overall distribution of types of characters are, of course, related to the structure of the program. A separate tabulation shows that in dramatic segments almost equal numbers of segments contain animals as humans, humans as humans, and mixed characters (primarily animal and human) (See Table 15). As noted previously, 61 of 70 dramatic segments were animated.

The Extent and Types of Violence in the Program Segments

All dramatic program segments were coded for the extent of violence present. In addition, introductory and transitional segments of one minute or more in the dramatic programs were also coded for extent of violence. Thus, 79 segments were so coded.

Eight out of ten of these segments had one or more instances of violence. Although the total number of acts or threats of violence was not counted, an

Table 15

Type of Characters in Dramatic and Non-Dramatic Formats

Type of Characters	Dramatic Segments	Non-Dramatic Segments
	(in percent)	
Animals as animals	--	--
Animals as humans	29%	6%
Humans as humans	30	68
Humans as animals	1	--
"Real" persons	3	--
Other (monsters, etc.)	8	8
Mixed	29	12
None	--	6
Total (percent)	100%	100%
Total (number of segments)	(70)	(49)

estimate of the extent of violence was obtained by asking coders to note those segments which were "saturated" with violence (in which violence was almost the only ingredient, or in which it was the most dominating element in the plot structure) and those in which violence was subordinate or only incidental to the plot.[1]

Thirty percent of the segments were classed as saturated with violence, and in 52% the violence was judged to be subordinate or incidental (see Table 16). In only 18% of the segments (representing 10% of program time) was there no recognizable acts of violence.[2]

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1. Although "saturated" usually indicated repeated acts of violence throughout the program segment, in a few instances segments were so classified when the whole rationale for the story seemed to hinge upon threat of violence--for example, a bomb sensitized to explode if the characters moved.

2. Even in these, however, there was sometimes threatening or suspensful situations, involving, in one case, a parachute which failed to open, and in two others, "chases" in which a threat of violence was present.

Table 16
Extent of Violence in the Program Segments

Extent of Violence	Number of Segments	Time (Minutes)	Percent Number	Percent Minutes
Saturated	24	201.09	30%	31%
Subordinate	18	133.03	23	21
Incidental	23	250.21	29	38
None	14	66.93	18	10
Totals	79	651.26	100%	100%

The most common type of violence was human violence with weapons, followed by human violence without weapons and natural or accidental violence (Table 17). Seven out of ten program segments contained some sort of human violence and

Table 17
Types of Violence and its Results

Program Segments with:	Segments Containing Violence Type Number	Percent (base=79)
Human violence with weapons	45	57%
Human violence without weapons	29	37%
Natural & accidental violence	20	25%
Human violence with or without weapons	56	71%
Any human or natural violence	65	82%
Human violence both with and without weapons	14	18%
Human violence with and w/o weapons & natural v.	4	5%
No violence	14	18%
Violence directed at humans	41	52%
Permanent deaths	5	6%
Permanent injuries	6	8%
Deaths or injuries as a direct result of violence	3	4%

about one in four some natural violence. Eighteen percent contained incidents of human violence both with and without weapons; five percent contained all three basic types.

In our sample of children's TV, violence seems seldom permanently harmful. Of the 56 (of 79) segments with human violence, only three resulted in any visible or enduring injuries even though in 38 it was directed at humans. This was not due to the gentle nature of the violence, however, since many characters were flattened by rocks, cars, or other objects, blown up by bombs and cannons, and lifted high in the sky by left hooks. They simply seem immune to violence and pop back for the next dose.

In only eight segments were there any permanent deaths or injuries, but even these were not always the result of violence by other characters. Popeye was injured in a fight with an ape, and one enemy agent was shot in the shoulder. An alligator was smashed to pieces and reassembled into pieces of baggage, one cat disintegrated before our eyes, and one canary committed suicide.

Thus, although there is an abundance of violence of all kinds, one is left with the impression that, after all, violence is harmless since very little permanent damage is done to the characters.

Other Program Elements

There were several other elements which we looked for in the program segments. Related to the themes of violence was the traditional "chase" scene. Fifty-three percent of all dramatic segments had some sort of chase, and 19% were judged to have extremely frightening or suspensful situations. (See Table 18). What may or may not be frightening to the small child is

difficult to judge, of course. Only obvious examples were counted in this study. These included, among others, a sleeping character who is almost struck with an axe, a woman hanging from building construction, a grandmother who almost falls off a bridge, a parachute which fails to open, an attempt to remove a live electrical wire from a pond of water, finding a tiger in the room, and being trapped in a lion's cage.

Table 18

Other Elements in the Program Segments

Segments with:	Number of Segments	Percent (base=79)
Chase scenes	42	53%
Frightening, suspensful situations	15	19%
Interruptions for commercials	29	37%
Laugh tracks	18	23%
Commercial "tie in's"	5	6%

Thirty-seven percent of all segments were interrupted for one or more commercial announcements. Although one might take this for granted in longer story segments, there were 13 examples in which the story or content segment was less than 10 minutes. It would seem unnecessary that seven or eight-minute cartoon segments be interrupted for commercial announcements, since, even by present practice, it is a fairly simple matter to schedule advertising matter around short portions of a program.

Several critics have also commented on the "laugh-track" as an undesirable and annoying element in TV programs. Eighteen segments (23%) were found to have laugh-tracks, or, in a few cases, dubbed-in applause simulating a concert audience.

Finally, commercial announcement "tie-in's" were noted in five segments, all of which involved "Josie and the Pussycats" -- once on the regular "Josie" program and four times in separate "In the Know" segments.[1]

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1. Josie introduces Kellogg's cereal commercials.

IV. NATURE OF THE COMMERCIAL ANNOUNCEMENTS

There are many elements involved in the study of commercial announcements (hereinafter, "CA's") on television. In this study we have focussed on four basic variables. First, CA's are classified in various product categories. Secondly, certain formal characteristics of the structure of the CA's are studied--animation, format, style of product display, and duration of display. Thirdly, background settings as well as sex roles and ethnic status of the characters who appear in the CA's were analysed. Finally, we examine certain commercial practices--endorsements, program "tie-ins," premium offers, etc. -- which are relevant in determining the way in which advertisers attempt to induce product purchases.

Products Advertised

There was a total of 311 CA's on the four stations monitored for Saturday children's programs. This figure is comprised of 132 separate (or different) CA's (many were repeated several times), for 99 products on behalf of 57 companies. Table 19 shows the distribution of companies, products, separate and total CA's.[1]

Six basic product categories were used in the study. Both in total number and total time, four of these were distributed almost equally (with from 20 to 24% of all CA's). Toys, candies, cereals and other food-snack products comprised about equal numbers of CA's and CA time.[2]

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1. All CA's are listed in Appendix D by product category, company, length and number of times each appeared.
2. Product advertising is highly seasonal. Thus, large variations in number and time of CA's would be expected at different times of the year. This is born out by comparing the data on advertising gathered by Dr. Ralph Jennings ("Programming and Advertising Practices Directed to Children," submitted in April, 1970):

Toy ads as percent of total ads:	Number	Time
Present study (June, 1971)	23%	22%
Jennings study (Nov., 1969)	57%	56%

Table 19

Number of Companies, Products, Separate CA's,
Total CA's, and Time Devoted to CA's,
By Product Category

Product Category	No. of Companies	No. of Products	No. of Separate CA's	Total CA's	Total Time (Minutes)
Toys	9	21	26	72	38.75
Candies/Sweets	11	16	21	66	34.25
Cereals	5	21	36	73	42.42
Other foods/snacks	17	26	32	71	39.00
Medicines/drugs/vitamins	2	2	2	2	1.00
Other products	13	13	15	27	18.33
Totals	57	99	132	311	173.75
			(in percent)		
Toys	16%	21%	20%	23%	22%
Candies/sweets	20	16	16	21	20
Cereals	7	21	27	23	24
Other foods/snacks	30	27	24	23	22
Medicines/drugs/vitamins	4	2	2	1	1
Other products	23	13	11	9	11
Totals	100%	100%	100%	100%	100%

Since the basic proportions are almost the same whether considering total time devoted to CA's or to the number of CA's, most of the data below is reported by number of individual commercial announcements (132).

Cereal companies also represent the highest number of CA's per company. Five cereal companies presented 73 CA's for an average of 14.6 CA's per company in the 18 3/4 hours of Saturday children's programs monitored. Second were toy companies with an 8.0 average.

Type, Format and Display Style of Commercials

Table 20 gives the basic data for type, format, display style and duration of display of product. In contrast to program material, of which nearly two-thirds was animated, approximately six out of 10 CA's were non-animated.

Table 20

Type, Format, Display Style, and Duration
Of Product Display

Type of CA	Number	Percent
Animated	29	22%
Non-animated	76	58
Mixed	27	20
Format		
Off-stage voice	52	40%
Musical structure	28	21
Dramatic skit	36	27
Other	16	12
Display Style		
Pictures, drawings of product	37	28%
Product illustrated in use	82	62
Product name only	3	2
Other	10	8
Duration of Display		
Continuous display of product	65	49%
Intermittent display	41	31
Product on screen only briefly	22	17
Product not shown	4	3
Totals	(132)	(100%)

Four in 10 used the off-stage voice describing the virtues of the product or commenting on the action of the CA, six in 10 showed the product in use, and in five out of 10, the product was on the screen continually.

Combining these descriptive variables, one can see that the most frequent patterns are the non-animated announcement with off-stage voice (35%), and the most likely display style was the showing of the product in use, continuously throughout the CA (37%) (see Tables 21 and 22).

Table 21
Number of Commercial Announcements,
By Type and Format

Format	Type			Total
	Animated	Non-Animated	Mixed	
Off-stage voice	5	46	1	52
Musical structure	4	20	4	28
Dramatic skit	17	5	14	36
Other	3	5	8	16
Totals	29	76	27	132

Table 22
Number of Commercial Announcements,
By Display Style and Duration

Duration of Display	Display Style			Total
	Product Pictures	Product In Use	Other	
Continuous display	9	49	7	65
Intermittent display	14	27	--	41
Product shown briefly	13	6	3	22
Product not shown	--	--	4	4
Totals	36	82	13	132

Animation techniques seem to call for a different form of presentation. When CA's are animated they tended to follow the "dramatic skit" format (17 of 29), whereas when non-animated they most often were accompanied by off-stage voice (46 of 76) or were a musical structure (20 of 76).

Whether simply by practice or for other reasons, CA's for various products vary considerably by product category. Whereas all 26 toy commercials were non-animated, almost two out of three cereal and food CA's were totally or partially animated, and one-half of the candy/sweets CA's were animated (see Table 23). Other, primarily adult product CA's, were mostly non-animated.

Table 23
Number of Announcements by Type, Format, Display Style, and Duration, by Product Category

	Toys	Cereals	Candy/ Sweets	Med./Drug/ Vitamins	Food/ Snacks	Other	Total
Type							
Animated	--	11	6	1	9	2	29
Non-animated	26	14	11	1	11	13	76
Mixed	--	11	4	--	12	--	27
Format							
Off-stage voice	19	10	5	1	7	10	52
Musical struct.	4	9	10	--	4	1	28
Dramatic skit	1	10	4	1	19	1	36
Other	2	7	2	--	2	3	16
Display Style							
Pictures, draw.	2	22	5	1	4	3	37
Product in use	24	13	15	1	23	6	82
Prod. Name only	--	--	--	--	3	--	3
Other	--	1	1	--	2	6	10
Duration of Display							
Continuous	24	10	7	1	9	14	65
Intermittent	2	15	8	--	16	--	41
Briefly	--	10	6	1	4	1	22
Prod. not shown	--	1	--	--	3	--	4
Totals	(26)	(36)	(21)	(2)	(32)	(15)	(132)

To help interpret the raw data in Table 23, following is a listing of the most prominent type, format, display style and duration for each product category:

	Toys (26)	Cereals(36)	Candy/Sweets(21)
Type:	Non-animated (100%)	Animated-Mixed (61%)	Non-animated,mixed(71%)
Format:	Off-stage voice(73%)	(Varied formats)	Musical structure(48%)
Display:	In use (92%)	Pictures (61%)	In use (71%)
Duration:	Continuous (92%)	Brief-interm.(69%)	Brief-interm. (67%)

Foods/Snacks(32)	Other Products (15)
Animated-mixed (66%)	Non-animated (87%)
Dramatic skits (59%)	Off-stage voice (67%)
In use (72%)	(varied)
Intermittent (50%)	Continuous (93%)

Place Settings of the CA's

Specific settings were often difficult to discern in the CA's. In one out of five, the setting was classed as "uncertain." The most frequent general setting for CA's was outside in the open spaces, followed by scenes in the home or immediate vicinity. These accounted for 81 of 132 CA's (61%) (see Table 24).

Outside settings included jungles, oceans, beaches, deserts, fields and other open spaces. Even "at home" settings were often outside--on the steps of the house or in the yard. Settings in the home were most frequently unspecifyable (on the floor, etc.), but the bedroom and kitchen were the most frequent identifyable home settings.

Other categories included public places, including the zoo, aquarium, race-track, ice cream parlor and baseball games; and miscellaneous settings took place on the moon, at sea, in a studio, and inside a little boy's mouth.

Table 24
Settings of the CA's

Setting	Number	Percent
Home and around home	33	25%
Outside--open air	48	36
Place of work or profession	3	2
Public place	13	10
Other, miscellaneous	8	6
Uncertain	27	21
Totals	132	100%

The world of commercials is primarily a leisure world. Only three CA's took place in places of work or profession.

Settings varied only slightly among the product categories, with the exception of food and candy commercials, a larger proportion of which took place at public places--drive-ins, stores--and a much lower proportion in the home.

Composition of Characters in CA's

Although the physical settings in which CA's take place indicate something of the context and associations in CA's, perhaps more significant are the implicit messages in the depiction of characters. In addition to being instruments for gaining attention and amusing the audience, the characters may also serve as symbols of good and evil, and models with which the child may identify.

In total, 63% of all CA's contained child characters, with 29% having child characters only. Eighteen percent of all CA's contained adults only, and 45% had adult characters (with children or animals). (See Table 25). Thirteen percent consisted of monsters, moon people, elves, and "talking products."

Table 25
Type of Characters in the CA's

Type of Characters	Number	Percent
Children only	38	29%
Adults only	24	18
Animals only	5	4
Children and adults	34	26
Children and animals	11	8
Adults and animals	2	1
Other (monsters, etc.)	17	13
No characters	1	1
Totals	132	100%

By sex, males outnumber females by three to one in CA's containing only males or females (Table 26). That is, 49 CA's had only male characters and 16 had only females, with 55 containing both. When females-only were depicted, nearly all were children (14 of 16), whereas only 24 of 49 male-only CA's were composed of children.

Table 26
Type and Sex of Characters in CA's

	Sex Composition of CA				
Type of Characters	Males Only	Females Only	Both M & F	Other	Total
Children only	12	13	13	--	38
Adults only	19	2	3	--	24
Animals only	1	--	--	4	5
Children and adults	8	--	26	--	34
Children and animals	4	1	6	--	11
Adults and animals	--	--	2	--	2
Other (monsters, etc.)	5(*)	--	5	7	17
None	--	--	--	1	1
Totals	49	16	55	12	132

(*) - 2 monsters, 2 suns, and 1 elf, all with male voices.

It is interesting to note how closely and rigidly sex-roles are followed in the commercials. Of the 13 female-child only CA's, eight were doll commercials and a ninth was a cereal commercial with a doll premium offer. And of the 12 male-child only CA's, all but two were for toys, including toy boats, planes, racing cars, a battleship game, a puzzle, and a noisemaker for a bicycle. Also, one of the two non-toy CA's was for a cereal with a racing car premium offer.

Although no detailed analysis was made in this study, it would be enlightening in the future to study the roles played by children and adults in the CA's as an indication of the images of adults being reinforced in the child audience. A quick review of the 34 such CA's suggests at least three roles played by adults: 1) The parent-family role in which mother fixes children's snacks and soft drinks or father takes them to the drive-in snack shop, 2) the adult-hero role as illustrated by astronauts, magicians, or baseball heroes, and 3) the adult-villain role, as illustrated by a number of CA's with adult-sized monsters and robbers trying to steal the child's cupcakes or frozen dinners.

Another significant aspect is in the ethnic identification of characters. About one-fifth of CA's are "integrated," with recognizable white and or black or oriental characters in them. Overall, 23% contained at least one non-white character (see Table 27).

When only one character appears in the CA he is likely to be white. Unfortunately the number of characters appearing in each CA was not coded. However, taking those 34 CA's with both children and adults, 12 (35%) were "integrated"; and of the 55 containing both male and female characters, 19 (35%) were "integrated."

On the other hand, only one CA had a black-only character (Willie Mays in a cereal commercial), and two had other minorities only ("Chief Big Wheels" sells a Hostess snack, and two Indians catch a wild stallion).

Table 27
Ethnic Status of Characters in CA's,
By Type and Sex of Characters

Type of Character	Ethnic Status: White Only	Black Only	Other Minor. Only	Mixed W, B, & O.M.	Other & Uncertain	Total
Children only	27	-	-	11	-	38
Adults only	19	1	1	3	-	24
Animals only	-	-	-	-	5	5
Children and adults	21	-	1	12	-	34
Children and animals	10	-	-	1	-	11
Adults and animals	1	-	-	-	1	2
Other	5	-	-	-	12	17
No characters	-	-	-	-	1	1
Totals	83	1	2	27	19	132
Sex of Characters						
Males only	37	1	1	5	5	49
Females only	13	-	-	3	-	16
Both M & F	33	-	1	19	2	55
Other	--	-	-	-	12	12
Totals	83	1	2	27	19	132

There is little difference in the ethnic picture when analysed by product category. Toys, cereals, candies, and other products all have similar proportions of white only and integrated CA's to the overall totals described above.

Even though sometimes difficult to find, recognizable minorities are frequently included in a crowd of children who are predominantly white with one black and one oriental face among them. And the "Frito Bandito" is still with us.

Overall, the world of children's commercials is still a white one with 83 of 113 which were classified for ethnic status containing "white-only" characters.

V. COMMERCIAL PRACTICES

There are several devices used by advertisers to attract audiences and sell products or services. This section is an attempt to analyse some of these practices on a statistical basis as well as to ask some additional specific questions about the elements of TV commercials for children.

Appropriateness of Announcements to the Child Audience.

Monitors were asked to judge whether CA's were designed especially to appeal to children or whether they might be just as appropriate for a general audience (for example, during an evening news program). Although there is some subjective judgement involved here, a number of cues were used to make this determination. Verbal addressing of CA's to "children", or "kids", as well as product categories and appeals and actions of the characters were used as cues.

Overall, 54 of the 132 CA's (41%) were judged as appropriate to a general audience -- that is, not specifically designed for children. Some of these were quite obviously adult-oriented (a spray gun for washing cars, a local CA for drag racing, cereal commercials for general audiences or for food-snack businesses such as McDonalds, Burger King, or Friendly's.

Not all "adult" product commercials were addressed to adults, however. Because of the proximity to Father's Day, CA's for Jetex (another brand of spray gun) and Old Spice shaving lotion both were directed at the

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1. A Summary Table of this and other "commercial practices" is included at the end of this chapter (see Table 28).

child.[1]

Toy commercials were almost exclusively directed at children with such phrases as: "get in on the fun," "join some friends...," and so forth.

Program/Host/Character "Tie-Ins"

"Tie-in" of the sponsor or products with programs by means of introductions by the host or characters on the program, or the use of characters in the commercials is another device for drawing attention to the CA.

In our sample, six CA's were "tied-in" with programs. Two were cereal commercials introduced by Josie of "Josie and the Pussycats," and another using the Flintstone Family characters for Flintstone Vitamins. Of three local CA's two were connected with personnal appearances of the hosts of two programs and another on behalf of the "Banana Splits" giving a personal appearance in Boston.

From this data it would appear that network originated programs attempt to avoid commercial tie-ins with programs or characters as a general rule. The number of tie-in CA's found is not believed to be representative of all children's programs, however, since the majority of those monitored were from the network. The possibilities for commercial tie-ins is probably greater on local shows with hosts and guests either leading into or giving the commercial.

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1. Jetex was being sold as a special Father's Day gift set, and a young girl was singing a jingle which concluded: "...but me, I'm right to give Old Spice, 'cause I knowwhat's right for Daddy."

Endorsements

The use of endorsements by celebrities or other well-known people also does not appear to be common practice based on this study. Only four examples were found of outright endorsements, two by baseball players (for a Kellogg's cereal and for Milk Duds) another by the host of a program who "endorses himself" and a fourth by Harry Blackstone, Jr., the magician, in a CA for B. F. Goodrich's P. F. Flyer Shoes. By use of film editing, a fifth CA created a strong impression that Babe Ruth was raised on Kellogg's Corn Flakes.

Special Devices in the Presentation of Commercial Messages

Although some visual interpretation is involved here, there were some fairly clear examples of CA's which would tend to mislead a child in judging size, quantity, speed or other facets of a product. This can be done through camera angles, close-up photography, and speeded up action, among other techniques. The major examples were the Mattel doll commercials (Dawn and Barby dolls) in which close-ups of dolls give an impression of large size with children almost always in the background.[1] To give a better picture of some of these techniques, other examples are listed below:

1. Birdseye (Libbyland Dinners) (three CA's) — Close-ups of sections of the dinner with no objective visual criteria to judge size or quantity.

2. B. F. Goodrich (P. F. Flyer Shoes) -- Some of Blackstone's magic tricks appear to be camera tricks instead.

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1. Not all doll CA's were misleading. In contrast to the Dawn and Barby Doll commercials, Woolworth's Miki Doll commercial tells us that she is 5½ inches tall, the sales clerk dresses her so that the hand can be used as a visual perspective on size, and it is stated clearly how much she and her outfits cost.

3. Hasbro (Wacky Wheel) -- Wheel appears to chase man as if it had radar built in, and, as the announcer states, "has a mind of its own."

4. Kellogg's (Fruit Loops) (two CA's) -- animation of sparkling sugar on cereal.

5. Marx (Big Wheel) -- Action appears speeded up to make toy seem reckless and quite fast.

6. Mattel (Barby Dolls) (three CA's) -- "Live-action" dolls appear to be dancing by themselves when human manipulation is necessary. Also extreme close-ups of Barby "Grow Pretty Hair," and "Talking Barby" make it difficult to judge size of the doll.

7. Mattel (Dawn Dolls) (three CA's) -- Extreme close-ups with dolls constantly in the foreground and children in background.

8. Mattel (Zoomer Boomer) -- Quick editing, camera angles give impression of greater size and speed.

9. Pillsbury (Funny Face) -- Close-ups and very close-ups of toy premium and when children are shown they are in background with a "worms-eye" view by the camera.

Overall, 19 examples were found of the fairly obvious use of special devices to sell products.[1] Since all animation techniques could be considered "special devices," animated CA's were excluded. The point is probably not so much the exact proportion of CA's which use these techniques, but rather that there are enough obvious ones which may well mislead the child into believing things about products to cause some concern.

Visual and Verbal Qualifying Phrases

Twenty-six CA's were found to have some sort of visual and/or verbal qualifying phrases which may be difficult to discern in the ordinary exposure

1. In this and other judgements made about CA's, it is felt that our estimates are quite conservative. That is, we tried to discern only the most obvious cases and point to certain on-the screen evidence to support the judgement.

to a commercial announcement. Of these, 17 were verbal only, five were visual only, and in four, both visual and verbal qualifications were given.

The usual pattern is illustrated by the doll commercials in which during the last few seconds an off-stage voice says "dolls and other costumes sold separately," or cereal CA's which say "free in specially marked packages." Visually, "batteries not included" is a frequent qualification. In at least one case, this appeared only visually and for less than three seconds.

These phrases can be seen as helpful to the potential customer of the product providing they are presented in a way which will gain the attention of the viewer. Unfortunately, most cases we monitored were quite brief and intermixed with much other material in the announcement. In some cases, we had to play the tapes several times to determine exactly what the qualifying phrase actually did say.

Price

In only 10 CA's could we find any indication of product cost. Even this is a liberal estimate, because four of these were soft-drink CA's which quoted "3 cents a glass" -- so that price per package is not known. Four more were "spray gun" commercials. Another was for a "slush mug" (which, when chilled, turns soft drinks into icy slush) being sold at a local department store. Of children's products, only the Woolworth CA for the Miki Doll was clear as to the price one would have to pay to buy it.

Premium Offers

Seventeen (13%) of all CA's (of which 10 were in cereal ads) offered some

sort of premium or prize as an added inducement to buy the product. When premiums are offered, they are generally offered as "free." Only two involved money payment in addition to wrappers or purchase seals; the remaining offers were contingent upon buying the product one or more times.

In most cases, when there is a premium offer, that offer supersedes most information or claims about the product itself. The CA is really about the premium, not the product. In one case, the product itself was not shown at all, in eight others it was shown only briefly, in five only intermittently, and in three cases only, the product was seen continually on the screen.

What were the premiums offered? A "mini hot-foot racer," "hot wheels" car, a "Johnny Lightening Car," a racing helmet, a "Dawn Doll," "Puff-a-Plane," a "3-in-1 Yo-Yo," an "Uncle Sam Mini-Man," a "Happy Highways" game, a "Whiz ring," plastic walker toys, a magic kit, a candy factory, and a poster. Inside cereals also are comic clip-ons, baseball cards and a "surprise prize."

Other Commercial Practices

In addition to the measures of price, premiums, etc., cited above for all products, certain practices were examined in relation to certain product classes. For example, nutritional claims for cereals, warnings for medicines, and so forth.

Toy Commercials. In toy CA's, for example, misleading impressions could be given were the toy depicted in an environment not normal to the child or the use of the toy. Or, "real-life" sounds might be dubbed in as if the toy made them; or accessory items might be included in the depiction of the toy which do not come with the toy itself. All of these were checked, but no definite

instances of deception on these grounds were found among the 26 toy commercials.

In one instance, shots of a real battleship firing its cannons were used to sell the game of Battleship, and the boys playing it were playing on a pier or raft (which seemed somewhat unlikely to the monitors). In several instances the toys appeared to perform probably better than they would under normal conditions. The ease with which children use the "Thumball," the "Superball," Yo-Yo's and other toys are examples of this. One suspects that one would need to become expert in their use to do what the CA's depict. Not having tried all these toys, it is difficult for me to say definitely whether these are purposely misleading, however.[1]

Probably more important questions are those pertinent to whether useful product information is given or not. Price of the toy is one example of this. In addition to price, however, are other qualities of the toy -- sizes, dimensions, weights, materials, and so forth. Again, only the Miki Doll (see earlier footnote) gave such specific information, and in only one other case was there a reasonably objective measure of size when a boy "measures" a racing track with his hand. As noted above, however, the general tendency is to emphasize size, speed and other qualities through camera work rather than to give any objective verbal or visual data about the product.

The question here seems not to be so much practices which are blatently deceptive as in the omission of data which would be helpful to the consumer. It seems reasonable to expect advertisers to give such information. However, it is easier to talk about what one doesn't know about products than what he does after viewing the commercials. What don't we know? Among other things:

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1. I do know that it is quite a feat to make "monster bubbles" "up to six feet long" as advertised. I haven't been able to do it yet.

What is it made of?
How big is it? (how long? how wide? how high? what diameter?)
How does it work?
How fast does it go?
How much does it cost? (Complete? With accessories?)
How much practice does it take to use it?
Is it designed for a certain age group?
How long will it last?
Where can I buy it?
Will it break if I step on it?
etc.....

It might be argued that these are questions which interest the parents more than the child. But such consumer-oriented data is needed, both for the parent who now pays for the toys as well as the child who is now learning consumer habits by watching the CA's on television.

Cereal Ads. These have also come into question recently for claims of nutritional value. Thus, we coded each cereal CA to determine the number which made nutritional claims. Sixteen of the 36 cereal CA's (44%) made some such claims. One half of these involved specific naming of vitamins -- "fortified with 8 vitamins," or as containing "iron, niacin, riboflavin, etc...", whereas the remainder made only general claims -- "more nourishment," "go power," "honey-sweet vitamin treat," "vitamin charged," or "bunches of energy."

In addition to nutrition, "sweetness" was mentioned as an inducement in 19 of the cereal commercials (53%). "Sparkled with Sugar," "secret sugar frosted coating," "sugar sweet," "honey-sweet," or "super sweet," are typical examples. General Mills' "Count Chocula" cereal goes even further. Theirs is "monsterously sweet."

Candies/Sweets/Soft Drinks. Nutritional claims were also made for some of these products, but not frequently (4 of 21). Those instances found were soft drink nutritional claims. Pillsbury's "Funny Face" drink and Borden's

"Wyler's Lemonade" both mention Vitamin C added to their product. And Pete Rose (baseball star) endorsing Milk Duds says they give one energy.

Candies and sweets commercials usually depict a child or adult eating or drinking the product (17 of 21 CA's). What is never done (according to our results) is to mention the possible effect too much candy or sweets may have on your teeth, skin, or general nutrition.

Other Foods and Snacks. These CA's use nutritional claims also (5 of 32 CA's). Tang advertises "more vitamin C than orange juice," that it "energizes like rocket fuel;" and according to Kellogg's, Pop Tarts and Danish-Go-Rounds have "5 essential vitamins and iron," as do Hershey's Instant fortified with many vitamins.[1]

Other Products. Other products often use special inducements for the child to buy (five of 15 CA's). In addition to premium offers mentioned earlier, children are asked to buy Jetex and Old Spice for Father's Day, and children under 12 are admitted free to Drag Racing in New Hampshire according to one local CA.

Medicines/Drugs/Vitamins. Since only two such CA's were aired during the study period, several important questions about such products cannot be answered here. The questions we did ask were as follows:

1. Are pills, bottles, or other product elements shaped or colored in a special way (pills shaped like animals, etc.), or is mention made of how "appealing" they look in shape or color?

2. Does child take medicine or pill?

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1. Although somewhat arbitrary, these products were classified as "foods/snacks" rather than under "candy/sweets". Tang, for example, is advertised as a breakfast drink, not a thirst quencher such as Kool Aid and others.

3. Is the word "medicine" or any synonym used?

4. Are there any cautions, warning, dangers given? (overdosage, taking on doctor's advice, etc.)

5. Are doctors or other medical persons involved in describing the product?

6. Is there mention of the taste of pill or medicine? ("candy-flavored," etc.)

In one case (Bactine Antiseptic) none of the above questions were answered affirmatively. In the other, (One-a-Day "Flintstone Vitamins"), it is stated that one tablet "is all the vitamins kids normally need to take." However, Barney (one of the characters) says, "when they don't eat right." These pills are made attractive to the child, being described as "good to chew."

It is hoped that further study of this important area of CA's will be made in more detail in the future, asking the above and related questions.

Other Product Assertions and Claims.

One who has watched television commercials for some time tends to become accustomed to the exaggerations in the use of adjectives and superlatives to describe products. But when one looks closer at a group of commercials, one finds certain themes dominant among them. We are accustomed to "sensational hamburgers," "golden goodness," "plump and Juicy" raisins and "rich" and "scrumptious" foods. But there are also underlying themes one can discern.

"Fun" is one of these dominant themes. At least 15 CA's were found which used the word "fun" as an integral part of their sales message. Examples? "Fun on a stick," "squeezy pack of frosty cold fun," "fun to make,"

"Join some friends and have some fun," "get in on the fun," "Stuckeys is fun," and "the first frozen dinners with fun in them." Probably the clearest example of this "fun" theme is the Fanta commercial which tells us it is "fun to be thirsty," drinking root beer which "bubbles over into fun," and that it's "fun to have a drink that tastes like sunshine" (sic). If this weren't enough, it concludes that "Fanta flavors are fun."

Closely related to the "fun" theme is the "big delight in every bite" and products which make you feel "cool." ("The coolest thing to put on your bike.")

Dawn Doll commercials also play on themes of popularity and group identification. One CA begins, "when you're popular, it's easy to make friends." Dawn is popular, of course, and has many friends (all sold separately). Similarly, in a Barby Doll CA, sub-teens are let in on "teenage talk." The script goes: "Teenagers...how they talk and talk." Then later the viewer is told "You can have Barby say teenage things, just like her friends, P.J. and Kim" (sold separately, of course).

For boys, speed, noise and power are much more important, it would seem. Zoom-It's and Zoomer Boomers set the tone for racing cars with "top speed, just like real racers," and exciting, big and speedy racers, as well as things which "make your bike roar," airplanes ("just listen to them scream"), and a "roaring, spinning, winning" Big Wheel tricycle with "speed enough to burn."

"Go Power," in Cheerios, energy "like rocket fuel," "high-powered, high performance" super balls, and shoes that "help you run faster and jump higher" add to the speed and power theme as well.

A few notable exceptions to the above themes were also present. Pride of country is implied in Kellogg's "All American Cereals" and Hershey's

"Great American Chocolate Bar," as is friendliness of Friendly's Ice Cream, happy families who visit the aquarium, and the zoo, "where kids and animals get together."

Some Special Cases

In addition to the formal coding chores, monitors were asked to note any commercial announcements which were especially unusual. I believe these are worth listing here.

1. Kool Aid. An ad with an anti-pollution theme showing children cleaning up a lake front.

2. Romper Room's "Inch Worm" Toy. Described as follows: "The song was especially pretty -- melodic and sweet. Close-up of girl hugging the inchworm and saying, 'Inchworm, I love you.'"

3. Fritos. In addition to the racial question which has been publicly raised, Frito Bandito advises children to buy two and "hide one for yourself."

4. Keebler's "Keebies" Cookies. This might leave the impression among the very young that the cookies are really made by elves.

5. Milk Duds. "What does it mean when they say 'the official candy of the Major League Baseball Player's Association'?"

6. Tootsie Roll. Emphasis is on "exactly 700 chews, exxxactly."

7. Spokies (a bicycle attachment). Off-stage male child's voice says: "Tell your mom; maybe she'll pay for them."

A summary of the number of commercials with various commercial practices is given in Table 28.

Table 28
Summary Table--Commercial Practices

Item (a)	Toys	Cereals	Candy/ Sweets	Foods/ Snacks	Other (b) Products	Total
Appropriate to adult or general audience	1	16	10	17	10	54
CA tie-in with program or char.	-	2	-	-	4	6
Endorsement by celebrities	-	2	1	-	2	5
Verbal Qualifiers	10	6	1	1	3	21
Visual Qualifiers	5	3	-	-	1	9
Special devices used	9	2	2	4	2	19
Price given	1	-	4	-	5	10
Premium offered	-	10	2	3	2	17
Premium most important part	-	9	1	3	2	15
Premium advertised as "free"	-	9	1	3	2	15
Toy in non-child environment	2	(c)	(c)	(c)	(c)	
Toy dubbed with "real" sound	-	(c)	(c)	(c)	(c)	
Toy items shown, not included	-	(c)	(c)	(c)	(c)	
Toy sizes, dimensions given	3	(c)	(c)	(c)	(c)	
Nutritional claims made	(c)	16	4	5	(c)	
Mention of cereal's sweetness	(c)	19	(c)	(c)	(c)	
Candy compared to other foods	(c)	(c)	2	(c)	(c)	
Children shown eating product	(c)	(c)	10	12	(c)	
Adults shown eating product	(c)	(c)	7	(c)	(c)	
Effects of candy on teeth	(c)	(c)	-	(c)	(c)	
Inducements to child to buy	(c)	(c)	(c)	(c)	5	
Total CA's	26	36	21	32	17	132

(a) Based on questions asked about CA's. See Appendix B-IV for further detail on each item.
(b) Includes two medicine/drug/vitamin CA's.
(c) Not applicable to product category or CA not coded for this item.

APPENDICES

APPENDIX A: MONITORING INSTRUCTIONS

June 1971

Instructions

A. General: This study is sponsored by Action for Children's Television for the purpose of investig ating in such detail as possible various elements of programming intended for children. It will involve the taping and monitoring by playback of videotapes specific program elements, commercial announcements, non-commercial announcements, and other material which is broadcast by four commercial Boston television stations on consecutive Saturdays, beginning on Saturday, May 29, 1971 and ending on Saturday, June 19, 1971.

B. Phases of the Study: There are four distinct phases of the study for recording program data:

1. Taping and Screening Phase. On each consecutive Saturday, all Children's programming on channels 4, 5, 7, and 38 will be video-tape recorded. At the same time, a screening (off the air monitoring)will take place, utilizing the SCREENING FORM -- ACT Form 1. This is for the purpose of providing a total time inventory of program material, commercial announcements, promotion of station of programs, non-commercial announcements, etc.

2. Program Segment Analysis: The purpose of this phase is to record data pertinent to the program as a whole -- i.e. the type, format, subject-matter, etc. of each unit of programming.

3. Character Analysis: For each program segment, information will be gathered on the main characters in the program -- including demographic data, data on characters' actions, goals, means to goals and personality traits.

4. Advertising Analysis: All advertising announcements will be analysed for product and sponsors, situations, characters associated with products, and selling devices.

I. SCREENING AND RECORDING PHASE

A. General: The purpose of the initial screening is to obtain a direct off-the-air record of the basic structure and content elements of the station's broadcasts for children. Initial screening will be accomplished at the same time as video-tape recordings are being made. Recordings will then be used to edit the summary forms for accuracy and completeness and for further use in the program and advertising analysis phases of the study.

B. Specific Procedures:

1. Get the video recorder and monitor set up and tested prior to each recording session.

2. Call 637-1234 for correct time and set the sweep-second clock.

3. Begin taping 1 or 2 minutes before the first program begins. Remember to set the tape counter at "000" at beginning of tape.

4. Fill in the information at the top of screening form (ACT FORM 1) -- Tape #, channel, day, date, and ID number. ID numbers assigned as follows:

001-series = Ch. 38, Saturday, 5/29/71
101-series = Ch. 7, " 6/5/71
201-series = Ch. 4, " 6/12/71
301-series = Ch. 5 " 6/19/71

5. Begin a new Form 1 with the beginning of each new program (the beginning is defined as the first visual or verbal indication the program has begun -- after station breaks, commercials, ID, etc.)

6. For each new item during the program (e.g. PM -- cartoon, commercial interruption, non-commercial announcement, etc.) write the hour, minute, and second it begins (glance first at the sweep-second hand of the clock). Then write a short item description -- e.g. "Bugs Bunny Cartoon", "Big Wheel (tricycle by Marx)", etc. Then fill in the code for the item (PM, CA, NCA, PROMO, ID) as defined in the "SCREENING CODES" sheet. Later, at your convenience, fill in the time of each item in minutes and fractions (SEE CONVERSION TABLE).

7. Approximately every 5 minutes, fill in the number of the meter on the top of the video recorder which indicates the tape footage. We can later use this to locate the item easily on the tape.

8. Continue on the same sheet (including station break material and commercials) until the beginning of the next program. Start a new sheet with each new program.

II. PROGRAM ANALYSIS

A. General: The purpose of this analysis is to code and classify all PM (program material) listed on the screening sheets in terms of type, subject-matter, settings, and other material called for on the PROGRAM SEGMENT form (ACT FORM 2). It will involve playing back program segments from the tapes. A segment is defined as any program material which constitutes a complete unit of content -- a story, interview, cartoon, etc. -- even if interrupted by commercial or other announcements.

B. Specific Procedures

1. Complete one program segment form (ACT FORM 2) for each program or program segment listed on the screening forms. They are marked "A", "B", "C", etc.

2. Fill in the major title of the program and title of the segment (e.g. title of cartoon, etc.) as listed on the screening form.

3. Write in the ID# of the screening form. Also, add the letters A, B , C, etc. to designate the segment -- e.g. 205-A, 205-B, etc.

4. Turn card over and write under "Running Summary" a summary of the action, plot, subject, situations or events taking place. Pay special attention to dramatic situations which include injuries, assaults, threats, death, danger, etc., as well as other items of importance in the program.

5. Keep a list of the main characters of the program at the bottom of the form. List at least the hero, villain, and other major program characters.

6. After viewing the whole program, and reviewing your running summary, write a one or two sentence synopsis of the whole segment -- as if you were telling someone what the program was about -- e.g. "story about stupid cop who tries to catch tire thieves and after several blunders manages to capture them."

7. After viewing and completing the summary and synopsis, write the "moral/message" in short form. This may be an obvious cliche-style moral such as "crime doesn't pay" or "love conquors all", or it may be more complex. The "message" of a program tells one what to do were he in a similar situation (a kind of model of behavior).

8. Now turn the card to the front and answer the 14 questions listed in the boxes by circling yes ("Y") or no ("N") for each one. Do not leave any blank. Then in the space below, explain or give an example of each "Y" response, keying it to the number of the question.

9. Now, in the boxes at the bottom, code the type, format, etc. (SEE PROGRAM CODES)

10. CODER: Be sure to write your name or initials at the bottom of each card.

III. CHARACTER ANALYSIS

A. General: The object of this phase of the analysis is to gather information on the actions, traits, goals and other aspects of the major characters in the program segments (dramatic format). One character analysis form, (ACT FORM3) should be made out for the hero, the villain, and one other major character. These should be listed and numbered on the Program Segment Form. If no hero or villain can be identified, make out the form on the major characters -- those with large roles in the plot.

B. Specific Procedures:

1. Write name of the character (or a brief identification if name not known).

2. Fill in ID# as it appears on the Program Segment Form (FORM 2). Then add the character number -- e.g. 105-B-1, 105-B-2, etc. Then write in the title of the program and program segment as it appears on screening form and Form 2.

3. Description: Give enough information to identify the character, his role in the story, his relationship to other characters, and other descriptive information about his dress, manners, and part in the story.

4. Ethnic Status: Describe any religious, nationality, or racial identification given (color, name, accents, dress). Don't presume or guess. If not sure, mark it "uncertain".

5. Goals: Three steps are involved here:
   a. First, select from the list of major goals and values (see CHARACTER CODE SHEET) at least one, but no more than three major goals. Write code in box at left.
   b. Then, im your own words, explain in the space what the character "wants", i.e. what he is trying to achieve, gain, or accomplish in the story. This description is a validation of the goal category. Remember -- tie-in the goal with the story, not what you "feel" about the character. Cite examples which lead you to the selection of that goal category.
   c. At the right, circle "A" or "D" to indicate whether the major goal (the one circled in the box at the left), was achieved or defeated -- whether the character accomplished what he set out to do or get.

6. Means to Goals: Whether his goals were achieved or not, certain means and barriers are usually present. Use the same procedure as in #5 above -- select a "means to goals" category then explain in terms of the story how the character attempted to reach goals. Select only one means category for the major goal!

7. Barriers to Goals: (Use same procedure as in #6 above.)

8. Stereotypy? First, circle "Y" or "N" as to whether there was stereotyping devices used for the character. Then write out in the space provided examples of it -- that is, any qick and oversimplified identification of a person with a group by appearance, dress, talk, actions, verbal descriptions, etc. (e.g. "burley truck driver", "studious scholar with horn-rimmed glasses", etc.)

9. Codes for demographic and other characteristics (SEE CHARACTER CODE SHEET). Write in codes for Role, Age, Sex, etc.... in the boxes at bottom of the card.

10. CODER: Be sure to write your name or initials at bottom of each card.

11. Personality Traits: Turn the card over and check one of the 5 positions on each scale according to the way the character was depicted in the story. Mark all scales. BE CONSERVATIVE in marking the scales -- that is, use the extreme positions only in cases where the trait was brought out obviously and extremely -- big: a "huge" man; strong: (what feats of strength did he exhibit?); intelligent: (how do you know?)

    Now, write a short summary underneath the scales and explain any extreme scale scores. If the scale doesn't seem to apply, or is neutral, check the middle position of the scale. The justification below is to get your detailed description of what the character said or did to lead you to mark the scale. Key each statement to the scale number above.

12. Special Notes: Use the "special notes" section to add any further information about the character which you feel may be important in this study. That is, special things which may be impressive to young children: moral lessons, bad taste, bad language, commercialism, actions or behavior of the character, etc.

IV. COMMERCIAL ANNOUNCEMENTS

A. General: The prime objective of this phase is to determine the content and structure of all commercial announcements ("CA" on the screening sheet) in or adjacent to children's TV programs. One ACT FORM 4 will be made out for each CA listed. Make a separate card for "exact" duplicates, also. Codes on duplicate CA's should be transferred to forms for duplicates with notes -- "see 201-1" etc.

B. Special Instructions for ACT FORM 4:

1. Write the full title of the product and/or company on the card. Then fill in the ID# of the screening sheet and the number of the CA noted thereon -- i.e. "305-4", etc.

2. Now turn the card over and play back the CA. Under Description of CA, describe the commercial as you see it on the screen in a narrative summary, including who is in it, what they do or say, camera angles, announcers, special effects, etc.

3. Setting: Describe the setting in as much detail as possible. That is, "on floor in home", "at the beach, but don't know where", etc.

4. Description of Product: Describe the product in sufficient detail so that one unfamiliar with it can understand what it is. E.g. "Zoomer Boomer is toy composed of small truck, motor, and a handle to wind it up with."

5. Assertions: Quote here any assertions about the quality of the product itself -- that is, nutritional attributes, words such as "better", "new", "beautiful", "tastiest", "yummy", "super", etc., as well as slogans such as "Honey sweet vitamin treat", etc.

6. Claims: Quote claims made by the CA as to what the product will do for the purchaser -- e.g. "make you stronger", "healthier", "happier", "bigger", "more popular", etc. (Do not infer what they are saying, quote them.)

7. Special Notes: Because CA's are all different, it is impossible to ask all the questions in advance. Therefore, note here anything about the CA which you feel might be important in the study. Things such as "toys shown but cannot tell how they work", "pleasant musical accompanyment", "CA full of violent conflict", etc.

   Also use this section to explain any other unusual codes or markings above or on the front of the card.

8. Turn card to front and see "Commercial Announcements -- Codes." Then mark each item on the front of FORM 4. If necessary play back the CA again for clarification.

9. The first 10 questions apply to all CA's; mark each box "Y" or "N". Questions 11-17 are specific to various product categories; mark "Y" or "N" for those specific questions listed. If it is blank (i.e. no question asked), "X"-out the box.

APPENDIX B: STUDY CODES

I. SCREENING PHASE -- CODES (ACT FORM 1)

A. Screening Codes

PM: Program Material. Write title and description. For example, "Bugs Bunny Cartoon", "Interview with two Indians", "Captain Scarlett, continued", etc.

CA: Commercial announcement on behalf of products or sponsors. List each announcement for prodects separately, even though the maker of the products may be the same for two succeeding announcements.

NCA: Non-commercial announcement. Public service announcements on behalf of TB Association, Cancer Society, Boy Scouts, etc.

PROMO: Promotion for upcoming TV programs on the station. (Include "TV Code" announcements here.)

ID: Station or network identification. If accompanied by visual or verbal promo, CA, or NCA, be sure and label it as such -- e.g. "ID-CA, Coca Cola".

O: Other. (Possible program interruptions for news flashes or other material not covered above.)

(VO): "Voice Over". This code should be <u>added</u> <u>to</u> one of the above codes when for example, a verbal promo is being given at the same time as the program credits are on the screen. This case would be coded "Promo(VO)". Be sure and time this separately as you would a normal Promo.

B. Conversion Table:

5	Seconds	-- .08	Minutes
10	"	.17	"
15	"	.25	"
20	"	.33	"
25	"	.42	"
30	"	.50	"
35	"	.58	"
40	"	.67	

45 Seconds -- .75 Minutes

50 " .83 "

60 " 1.00 "

II. PROGRAM ANALYSIS -- CODES (ACT FORM 2)

A. Type
1. Cell Animation (traditional cartoon technique)
2. 3-D Animation (photography of objects, puppets, etc.)
3. Non-animated (regular film or tape programs with live humans or animals)
4. Mixed (part animation, part non-animated)

B. Format (Code one only)
1. Comedy-Drama (where primary interest is humor)
2. Crime-mystery Drama (foreign agents, spies, detectives, crooks)
3. Adventure-action Drama (with element of crime subordinate -- include space adventures here)
4. Other Drama (serious literature, etc.)
5. Interviews and Discussions
6. Magazine-Variety (jokes, music, acts, magic, etc.)
7. Information-Orientation (documentaries, "how to" lessons, demonstrations, etc.)
8. Music, Instrumental, Vocal and Dance
9. Chatter, Patter by Host and/or Sidekicks
10. Transitional material (introduction, credits, etc.)
11. Other

C. Characters (Code one only)
1. Animals as animals (Lassie, etc.)
2. Animals with human characteristics (dressed, speaking, acting like humans -- Porky Pig, etc.)
3. Humans as human characters (Dick Tracy, Josie and the Pussycats, etc.)
4. Humans as animal characters (Bugaloos)
5. "Real" persons (portrayals of current celebrities, etc. -- Jerry Lewis, Harlem Globetrotters, etc.)
6. Other (monsters, outer space people, machines, robots, etc.)
7. Mixed (combination of 1 - 6 above -- describe in "Special Notes" section of card)

D. Subject Matter is what the program is "about" not the type or format of the program. For example, a program may have animal characters, but not be about the topic of animals. A program is not about "history" or "historical events" just because it has an historical setting.

Instructions: Choose at least one, but no more than three of the subject-matter categories below. When more than one category is marked, circle the one you consider most dominant to the story.

1. Domestic Subjects. Marriage and the family, the home, parent-child relations, divorce, etc.
2. Crime. Corruption, rackets, crime detection, murder, robbery, outlaws, police, detectives, etc.
3. Historical. Association with historical events or activities.
4. Religion. The church, religious customs, the Bible, clergy, etc.
5. Love and Romance. Intimate relations between the sexes.
6. Supernatural. Superstition, occult, mystical, magic, mythical gods, etc.
7. Nature and Animals. Jungle, mountains, forces of nature, camping out, fishing, exploration, the elements, etc.
8. Race and Nationality. Ethnic status, foreign lands, foreign peoples, minority or foreign groups, immigrants, American Indians, etc.
9. Education. Schools, teachers, pupils, instruction, training, etc.
10. Business and Industry. Labor, corporations, private business, etc.
11. Government and Public Affairs. Law, the courts, prisons, legislation, politics.
12. Science and Scientists. Medicine, social sciences, technology.
13. The Entertainment World. Amusements, professional sports, "show business", mass media, television, movie stars, etc.
14. Armed Forces and War.
15. Literature and the Fine Arts. Music, classics, poetry, dance, etc.
16. Interpersonal Rivalry. Jealousy, Conflict (but not about Crime, etc. above)
17. Arts, Crafts, and Hobbies.
18. Other. (Explain under "Special Notes".)

E. Origin.
   1. Local, live.
   2. Recorded (film, video syndication).
   3. Network (direct or delayed).

F. Place Settings. (Use "1", "2", and "3" for dramatic settings; use "4" for studio settings.)
   1. a. United States.
      b. Other Countries.
      c. Outer Space, Planetary.
      d. Uncertain (unknown locales, at sea, etc.)
   2. a. City, urban, suburban.
      b. Rural, farm, country, small town, at sea, open air, space.
   3. a. Home or around home (yard, inside house, etc.)
      b. Outside -- street, highway, field, open air, playground, etc.
      c. Place of work or profession -- office, business, store, etc.
      d. Public place -- restaurant, club, theatre, hotel lobby, etc.

4. a. Studio (host only).
   b. " (host and sidekicks).
   c. " (host with child participants or guests).
   d. " (host with child audience).
   e. " (host with invited adult guests).
   f. " Other -- animals, etc. See also 1, 2, and 3 for non-studio settings.

G. Time Settings. (Code one only.)
1. Distant Past.
2. Recent Past.
3. Current, modern, contemporary.
4. Future.
5. Uncertain.

H. Extent of Violence in Program Segment.
1. No Violence.
2. Saturated with Violence.
3. Violence Subordinate.
4. Violence Incidental.

I. Questions.
1. Chase? Was there one or more "chase scenes" in the program? If yes, circle "Y" and describe the scene briefly. Then also describe how the chase ends! e.g. "police chase criminals in car, car crashes into tree and kills crooks", etc.
2. Death? Was there one or more deaths in the program? Explain who died and how.
3. Injuries? (Treat same as deaths.)
4. With Weapon. This and #5 below refers to any acts of violence committed by humans (or characters acting as humans). With weapon means human violence with the use of any traditional type weapon (gun, knife, club, etc.) as well as more sophisticated mechanical and electronic technology (bombs, ray-guns, cannons). Include here any mechnical violence caused by the character (e.g. drives a car over someone, pushes button to destroy a city, etc.)
5. Without Weapon. Traditional violence using fists, hands, elbows, kicking, etc.
6. Natural Violence. Storms, volcanoes, floods, wind, etc., as well as "acts of god" -- i.e. accidents, not caused by humans.
7. Violent Results. The question is: Did the violence result in the death or injury of anyone?
8. Violence to Humans. Was the violence directed at humans? (as contrasted, for example, to blowing up a bridge, etc.)
9. Secondary Advertising. Defined as (usually) signs for products or company names in the background or foreground during the program -- not formal commercial announcements. Also include as secondary advertising extensive use of an identifyable product by persons in the program.
10. CA Tie? Refers to instances in which the host, guests, or characters appearing in the program give commercial announcements, appear in commercials, or give plugs on behalf of sponsors or products. Include here introductory statements such as "now for a word from Pepsi-Cola, the drink for those who think young", etc. but not simple "now a word from our sponsor"

11. Laugh Track. Was a laugh track used? Describe or give example -- e.g., "laughter dubbed in after main character gets thrown in the lake", etc.
12. Interruption? If the program segment was interrupted for any announcement before the story, scene, or segment is concluded, mark "Y".
13. Situation. Did the program contain any frightening, dangerous, or suspenseful situations? Describe. If the whole program is built on such situations, then say so and give one or two examples. Examples: "man clinging to cliff about to fall", "parachute didn't open", "held captive by unfriendly natives", etc.
14. Kindness-Tenderness-Love. Cite examples of this when it is made obvious and explicit -- that is, when one person goes out of his way to help another, expresses special feelings through language or action toward another. (Do not include normal "heroic acts" or acts "in the line of duty" which one would expect.)

J. Additional Notes for Program Analysis.
1. Ignore transitional material of less than one minute.
2. For transitional material of more than one minute, code only for: Type, Format, Characters, Origin, Setting, Violence, Questions. Do not code for Subject-Matter, Moral/Message; and do not make Character Analysis forms.
3. Non-dramatic formats (e.g. music, variety, information, discussion), do not code for settings, time settings, violence, moral/message. (Code for subject if possible.) Do not make character forms.

III. CHARACTER ANALYSIS -- CODES

A. Role
1. Hero/Heroine
2. Villain/Villainness
3. Neutral
4. Other

B. Sex of Character
1. Male
2. Female
3. Unknown, uncertain

C. Age Group
1. Infant
2. Pre-teen child
3. Adolescent, teen
4. Young adult
5. Middle age
6. Old age
7. Uncertain

D. Ethnic Status
1. White, 100% American
2. Anglo-Saxon and Nordic minorities
3. American minorities -- black
4. American minorities -- other
5. Foreigners: Anglo-Saxon and Nordic
6. Foreigners: Black
7. Foreigners: Other
8. Uncertain

E. Marital Status
1. Single
2. Married
3. Other -- divorced, widowed
4. Uncertain

F. Social Status (Occupation)
1. Elite, Rich
2. Upper-Class-income occupations: Professionals, teachers, doctors, scientists, upper-executives, farm owners, officers, dectectives
3. Middle-Class-income occupations: Skilled workers, managers, non-commissioned officers, white collar, police
4. Lower-class-income occupations: Unskilled workers, farm workers, clerks, operatives, service workers
5. Housewives, not otherwise employed
6. Other (retired)
7. DeClasse (criminals, bums, etc.) (Outside of normal social classes)
8. Uncertain

G. Aims, Goals, Values. Select at least one but no more than three of the following for each character. Circle the one most dominant. (See Character instructions.)
1. Safety, self-preservation.
2. Financial security, wealth, material success.
3. Self-indulgence, satisfaction of impulse, comfort, leisure, escape.
4. Thrill, adventure, pleasure.
5. Power, mastery over others, winning.
6. Love, friendship, affection, companionship, sentiment.
7. Fame, honor, prestige, recognition, popularity, reputation, respect.
8. Justice, duty, public service, "doing what's right", preservation of law and order.
9. Idealism for a way of life, a better world, reform, altruism.
10. Invention, production, creation, progress, science, professional goals.
11. Hatred, revenge, defiance, destruction, spite, fury.
12. Self-respect, character, integrity, honesty.
13. Respect for others, "golden rule".
14. Knowledge, education, enlightenment, learning.
15. Work, industriousness, ambition.

16. Devotion to cause or group, loyalty.
17. Individualism, liberty, freedom, equality.
18. Respect for Racial, National, Social and Religious differences, "brotherhood".
19. Respect for our historical heritage.
20. Appreciation of beauty, aesthetic values.
21. Home, marriage, the family, parental duties, filial piety.
22. Morality, chastity, fidelity.
23. Patriotism, devotion to country, military duty, etc.
24. Religion, faith, hope, goodness, ethical values.
25. Health, cleanliness, physical integrity.
26. Other (explain in space provided).

Note: In coding the above, look for some criterion or "indicator" in the behavior, language, or interpersonal relationships of the character. For example, use aims or goals to mean what the character is seeking or striving for rather than describing what he is. (E.g. a man may be wealthy, but is not seeking wealth in the story.)

H. Means to Goals (Choose one only)
1. Interpersonal physical violence, weapons, war.
2. Use of authority, official acts or organs of society, legal or rightful powers.
3. Luck, fate, chance, nature, circumstances.
4. Personal trickery, deceit, hatred, crafty and cunning procedures or practices.
5. Personal charm, "personality", affability.
6. Personal industry, diligence, planning, determination, education.
7. Dependence upon others, sponging.
8. Other (explain in space provided).
9. Uncertain.

I. Barriers to Goals (Choose one only)
1. Interpersonal physical violence, threats with weapons, was, etc.
2. Opposition by authorities, law, individuals acting in official capacities.
3. Luck, fate, chance, nature, circumstances.
4. Trickery, deceit, cunning, crafty procedures or practices of others.
5. Personal industry and intelligence of others.
6. Character's own personal deficiencies, including personality difficulties, illness, mental blocks, lack or skill in coping with a situation, and other personal weaknesses.
7. Other (explain in space provided).
8. Uncertain.

IV. COMMERCIAL ANNOUNCEMENTS -- CODES

A. Type
1. Cell animation.
2. 3-D animated.
3. Non-animated.
4. Mixed.

B. Format
1. Off-stage voice explaining virtues of the product, or commenting on the action in the CA.
2. Musical structure (songs, jingles, musical messages).
3. Short dramatic skit.
4. "Talking product".
5. Other.

C. Display Style
1. Product display (sitting on stands, tables, etc.).
2. Product illustrated in use (playing with toys, eating cereals, etc.).
3. Product name only (product itself not shown).
4. Other.

D. Duration
1. Product on screen continually.
2. Product on screen intermittently.
3. Product on screen only briefly.
4. Product itself not shown.

E. Settings
1. Home or around home (yard, inside house, etc.).
2. Outside -- street highway, field, open air, playground.
3. Place of work or profession -- office, business, store, etc.
4. Public place -- restaurant, club, theatre, hotel lobby, etc.
5. Other
6. Uncertain.

F. Characters
1. Children only.
2. Adults only,
3. Animals only.
4. Children and Adults.
5. Children and Animals.
6. Adults and Animals.
7. Other (monsters, robots, etc.).
8. None -- no characters in CA.

G. Sex of Characters
1. Males only.
2. Females only.
3. Mixed Male and Female.
4. Other (animals, etc.) and None.

H. Ethnic Status of Characters
   1. White only.
   2. Black only.
   3. Other identifyable minorities only (Chinese, Indian, etc.).
   4. Mixed white and minorities (W&B, W&O, WB&O, etc.).
   5. Other (animals, monsters, robots, etc.).
   6. None (no characters in CA).

I. Product Category
   1. Toys (cars, planes, dolls, etc.).
   2. Cereals.
   3. Candy and Sweets (including Kool Pop, Kool Aid, candy bars, etc.).
   4. Medicines, Drugs, Vitamins.
   5. Other foods and snacks (including McDonalds, Stuckeys, Tang, Bread, etc.).
   6. Other products.

J. Questions (All CA's)
   1. Audience? Is CA directed at adult or general audience rather than at children? (I.e., would it be about as appropriate to show, for example, during evening adult news program?)
   2. Tie-In? Is announcement tied-in with program? That is, does host give or participate in announcement or do characters on adjacent programs give or are they included in the CA?
   3. Endorsement? Is there product endorsement by a celebrity or famous person?
   4. Qualifier (VO). Are there any limiting or qualifying phrases given verbally -- that is, "motors and cars sold separately", etc.
   5. Qualifier (VIS). Limiting or qualifying phrases given visually -- words flashed on the screen "batteries not included", etc.
   6. Special Effects. Is there any special animation, visuals, sound effects, photography, etc, which might be misleading to a child viewer? (Close-ups without people or other objects to judge size of product, speeded up photography to illustrate speed, "worms-eye" views to increase size effects, etc.)
   7. Price. Is the price of the product itself (not of premiums, etc.) either visually or verbally given?
   8. Premiums. Is there a premium offer? If so, describe it. E.g., "Car free with 5 labels from cereal", etc.
   9. Premium Important? This means: Is the preium the most important part of the CA (in terms of time, attention, focus) rather than the product itself?
   10. Premium Free? Is premium offer advertised as "free"?

K. Toy Commercials.
1. Is toy shown in other than normal child environment? (E.g. Dune buggies on the beach, toy planes at airport, etc.)
2. Is sound of real life objects attributed to toy (i.e. not like the toy makes, but like the real thing -- railroad whistles, jet engines, etc.)
3. Are items shown which are not included in the toy being sold (e.g. trucks shown with little buildings, streets, etc., even if all that is being sold is the truck).
4. Are sizes, dimensions, weights, etc. given specifically (describe how)?

L. Cereals.
1. Is cereal described in terms of its nutritional value or vitamin content?
2. Any mention of sweetness?

M. Candy and Sweets.
1. Is candy compared to other foods?
2. Are children shown eating candy/sweets?
3. Are adults shown eating candy/sweets?
4. Any mention of effects of candy/sweets on teeth?
5. Any nutritional claims?

N. Medicines, Drugs, Vitamins.
1. Are pills, bottles, or other product elements shaped or colored in a special way (pills shaped like animals, etc.) or is mention made of how "appealing" they look in shape or color?
2. Does child take medicine or pill?
3. Is the word "medicine" or any similar word used?
4. Are there any cautions, warnings, dangers given? (Overdosage, doctors advice, etc.)
5. Are doctors or other medical persons involved in describing medicine?
6. Is there mention of the taste of pill or medicine? ("candy-flavored")

O. Other Foods, Snacks.
1. Any nutritional claims?
2. Are children shown eating food/snack?

P. Other Products/Companies.
1. Is there a specific inducement to the child to buy the product? ("Buy it for daddy", etc.)

APPENDIX C

MONITORING LOGS

Channel 4 (WBZ-TV) (12 June 1971, 7:00 am to 1:00 pm)

BOOMTOWN

			Minutes
7:00:00	ID	"WBZ-TV Boston" (Identification)	.25
7:00:15	PM	(Segment with Broom) (Introductory)	3.33
7:03:35	PM	"Wheeling and Stealing" (Cartoon)	5.17
7:08:45	NCA	(Girl Scouts of America)	1.00
7:09:45	PM	(Ragtime Band) (Music)	3.42
7:13:10	PM	"Prince Charming Magoo" (Cartoon)	5.00
7:18:10	NCA	(National Forests' Operation Golden Eagle)	1.00
7:19:10	PM	(Discussion about Porcupines)	7.25
7:26:25	PM	(Mr. Magoo Cartoon -- title not given)	4.16
7:30:35	PM	"Boomtown" (Titles, identification)	.33
7:30:55	PM	"Banana Peel Deal" (Cartoon)	4.92
7:35:50	CA	(Friendly's Ice Cream Parlours)	.50
7:36:20	PM	(Live in Studio with Film)	3.58
7:39:55	PM	"Hercules" (Cartoon)	6.58
7:46:30	CA	(Slush Mugs by Glacierware)	.50
7:47:00	PM	(Buddy Dogs, Interviews)	4.92
7:51:55	CA	(Where Boomtown will be)	1.00
7:52:55	PM	(Interviews with Children)	3.83
7:56:45	NCA	(Carnival Kits for Dystrophy)	.92
7:57:40	PM	(Identification and Introduction to cartoon)	.42
7:58:05	PM	"Hercules" (Cartoon)	5.17
8:03:15	CA	(Kool Pops)	.50
8:03:45	PM	(Games for Dystrophy)	5.00
8:08:45	PM	"Baby Wants Spinach" (Cartoon)	6.42
8:15:10	CA	(Kelly's Hamburgers)	.50
8:15:40	PM	(Experiments with Sound)	9.17
8:24:50	PM	"Boomtown" (Identification of Program)	.08
8:24:55	PM	"The Parrot Caper" (Cartoon)	4.17
8:29:05	CA	(Hostess Big Wheels)	.50
8:29:35	CA	(LePage Sticky Stuff)	.50
8:30:05	PM	(Ragtime Band) (Music)	3.83
8:33:55	CA	(Woolworth's Miki Doll)	1.00
8:34:55	PM	(Carnival against Dystrophy)	2.83
8:37:45	NCA	"Run a Carnival against Dystrophy"	1.83
8:39:35	PM	(Carnival against Dystrophy, Continued)	2.17
8:41:45	PM	"Magoo's Dog" (Cartoon)	5.00

			Minutes
8:46:45	CA	(Quaker's Quisp and Quake Cereals)	1.00
8:47:45	PM	"A Balmy Swami" (Cartoon)	6.75
8:54:30	NCA	(Junior Achievement)	.50
8:55:00	PM	(Rex Trailer sings) (Conclusion)	3.25
8:58:15	Promo	(Tomorrow's Rex Trailer Show) (VO)	.17
8:58:25	PM	(Credits)	.42
8:58:50	CA	(Woolworth's Miki Doll)	1.00
8:59:50	NCA	(Education Warehouse)	.25
9:00:05	Promo	(Identification -- Baseball Slide)	.08

THE WOODY WOODPECKER SHOW

9:00:10	PM	"Woody Woodpecker Show" (Introduction)	.33
9:00:30	CA	(Alphabits)	.50
9:01:00	CA	(Purple Tang)	.50
9:01:30	PM	"Wicket Wacky" (Introduction and Cartoon)	6.93
9:08:25	CA	(Pillsbury's Funny Face)	.50
9:08:55	CA	(Milk Duds)	.50
9:09:25	PM	"Let's go for a cartoon" (Introduction)	.25
9:09:40	CA	(Beefaroni/Beefaghetti)	.50
9:10:10	CA	(Ideal's Boatarific)	.50
9:10:40	PM	(Cartoon -- title unknown)	6.83
9:17:30	CA	(Kellogg's Cocoa Krispies)	.50
9:18:00	CA	(Kellogg's Sugar Pops)	.50
9:18:30	PM	"Time for a cartoon" (Introduction)	.25
9:18:45	CA	(Old Spice for Father's Day)	.50
9:19:15	CA	(Borden's Wyler's Soft Drinks)	.50
9:19:45	PM	"Sleep Happy" (Cartoon)	6.33
9:26:05	CA	(Kellogg's Sugar Frosted Flakes)	.50
9:26:35	CA	(Kellogg's Danish-Go-Rounds)	.50
9:27:05	PM	(Credits)	.33
9:27:25	NCA	(Four-H Clubs)	1.00
9:28:25	Promo	"Wildfire" plus NBC Identification	.33
9:28:45	CA	(Woolworth's Miki Doll)	1.00
9:29:45	NCA	(Morgan Memorial)	.25
9:30:00	ID	"WBZ-TV" (Baseball (VO))	.17

THE BUGALOO'S

			Minutes
9:30:10	PM	"The Bugaloo's" (Introduction, Song)	3.00
9:33:10	PM	(Credits and Song)	.58
9:33:45	CA	(Mattel's Vroom II)	.50
9:34:15	CA	(Mattel's Barby)	.50
9:34:45	PM	"The Bugaloo's" (Program continues)	4.25
9:39:00	CA	(Old Spice for Father's Day)	.50
9:39:30	CA	(Milk Duds)	.50
9:40:00	PM	"Don't go away...." (Transition)	.17
9:40:10	CA	(Tang)	.50
9:40:40	CA	(Ideal's Boatarific)	.50
9:41:10	PM	"The Bugaloo's" (Program continues)	5.75
9:46:55	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
9:47:55	PM	"Don't go away...." (Transition)	.25
9:48:05	CA	(Borden's Wyler's Soft Drinks)	.50
9:48:35	CA	(Mattel's Zoomer Boomer)	.50
9:49:05	PM	"The Bugaloo's" (Program continues)	7.25
9:56:20	CA	(Kool Aid)	.50
9:56:50	CA	(Kool Pop)	.50
9:57:20	Promo	"Bird's Eye View" (VO)	.42
9:57:45	PM	(Credits, Song)	.66
9:58:25	ID	"NBC"	.08
9:58:30	Promo	"Wildfire"	.25
9:58:45	CA	(Hostess Twinkies)	.50
9:59:15	CA	(Spokies)	.50
9:59:50	NCA	Anti-Dope	.17

DOCTOR DOOLITTLE

10:00:00	ID	"Group W -- NBC" (Identification)	.08
10:00:05	PM	"Dr. Doolittle" (Song, Credits, Introduction)	2.17
10:02:15	CA	(Borden's Frosted)	1.00
10:03:15	PM	"The Great Peanut Conspiracy" (Continued)	4.58
10:07:50	CA	(Mattel's Dawn Doll)	.50
10:08:20	CA	(Mattel's Zoomer Boomer)	.50
10:08:50	PM	"The Great Peanut Conspiracy" (Continued)	4.58
10:13:25	CA	(Quaker's Capt. Crunch -- Willy Wonka Premium)	1.00
10:14:25	PM	"Stay with it" (Transition)	.17
10:14:35	CA	(Old Spice for Father's Day)	.50

			Minutes
10:15:05	CA	(Pillsbury's Funny Face)	.50
10:15:35	PM	"The Great Peanut Conspiracy" (Cont.)	5.00
10:20:35	CA	(Borden's Wyler's Lemonade)	.50
10:21:05	CA	(Mattel's Hot Bird Sky Solar Set)	.50
10:21:35	PM	"The Great Peanut Conspiracy" (Cont.)	3.92
10:25:30	CA	(Tang)	.50
10:26:00	CA	(Kool Pop)	.50
10:26:30	Promo	"Next week on Dr. Doolittle...."	.50
10:27:00	PM	(Credits)	.17
10:27:10	Promo	"Bird's Eye View" (VO)	.33
10:27:30	PM	(Credits, etc.)	.75
10:28:15	ID	"NBC" (Identification)	.08
10:28:20	Promo	"Wildfire"	.25
10:28:35	CA	(Spokies)	.50
10:29:05	CA	(Drag Racing)	.50
10:29:35	NCA	(M.S. Carnival Kit)	.25
10:29:50	ID	"WBZ-TV" and "NBC" (Identification)	.17

PINK PANTHER

10:30:00	PM	"Pink Panther" (Song, Introduction)	1.08
10:31:05	CA	(Birdseye's Thick and Frosty)	.50
10:31:35	CA	(Mattel's Zoomer Voomer)	.50
10:32:05	PM	"Pink Pest Control" (Cartoon)	5.83
10:37:55	CA	(Bactine Antiseptic)	.50
10:38:25	CA	(Mattel's Barby and P.J. Dolls)	.50
10:38:55	PM	"Pink Panther" (Short cartoon vignettes)	1.17
10:40:05	CA	(Kellogg's Frosted Flakes)	.50
10:40:35	CA	(Kellogg's Sugar Pops)	.50
10:41:05	PM	"Tour de Farce" (Cartoon)	5.75
10:46:50	CA	(Stucky's -- "Happy Highways" premium)	.50
10:47:20	CA	(Beefaroni)	.50
10:47:50	PM	"Pink Panther" (Short vignette)	.83
10:48:40	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
10:49:40	PM	"Pink A Boo" (Cartoon)	6.00
10:55:40	Promo	(Next week's program)	.68
10:56:20	CA	(Tang)	.50
10:56:50	CA	(Old Spice for Father's Day)	.50
10:57:20	Promo	"From a Bird's Eye View" (VO)	.33
10:57:40	PM	(Credits)	.75
10:58:25	ID	"NBC" (Identification)	.08
10:58:30	Promo	"Wildfire"	.25
10:58:45	CA	(Hostess Cupcakes)	.50
10:59:15	CA	(Spokies)	.50
10:59:45	NCA	Care and WBZ-TV Identification	.25

H. R. PUFNSTUF

			Minutes
11:00:00	PM	"H. R. Pufnstuf" (Song, Introduction)	2.00
11:02:00	CA	(Sugar Chex)	.50
11:02:30	CA	(Old Spice for Father's Day)	.50
11:03:00	PM	"H. R. Pufnstuf" (Continued)	7.57
11:10:35	CA	(Borden's Wyler's Root Beer)	.50
11:11:05	CA	(Mattel's V-Room II)	.50
11:11:35	PM	"Better stick around..." (Music)	.17
11:11:45	CA	(Kellogg's Corn Flakes)	.50
11:12:15	CA	(Kellogg's Pop Tarts)	.50
11:12:45	PM	"H. R. Pufnstuf" (Continued)	4.25
11:17:00	CA	(Mattel's Zoomer Boomer)	.50
11:17:30	CA	(Tang)	.50
11:18:00	PM	"H. R. Pufnstuf" (Continued)	7.00
11:25:00	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
11:26:00	PM	"H. R. Pufnstuf" (Musical Transition)	.25
11:26:15	CA	(Marx's Thumball)	.50
11:26:45	CA	(Pillsbury Funny Face Drinks)	.50
11:27:15	PM	(Credits, etc.)	.17
11:27:25	Promo	"From a Bird's Eye View" (VO)	.33
11:27:45	PM	(Credits, "See you next week")	.58
11:28:20	NCA	(Keep America Beautiful)	.17
11:28:30	ID	"WBZ-TV" (Identification)	.08
11:28:35	Promo	"Wildfire"	.17
11:28:45	O	(Network error? appeared to be news conference with man who captured hyjacker	1.17
11:29:55	CA	(Birdseye's Libbyland dinners)	1.00
11:30:55	NCA	(Safe Boating)	.17
11:31:05	ID/PROMO	"WBZ-TV" and Baseball Game	.17
11:31:15	CA	(Mattel's Dancing Dawn Doll)	.75

HERE COMES THE GRUMP

11:32:00	PM	"Under the Pea Green Sea" (Cartoon)	5.42
11:37:25	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
11:38:25	PM	"Under the Pea Green Sea" (Continued)	4.42
11:42:50	CA	(Pillsbury's Funny Face)	.50
11:43:20	CA	(Eskimo Pie)	.50
11:43:50	PM	"Here Comes the Grump" (Transition)	.17
11:44:00	CA	(Mattel's Barby and P.J. Dolls)	.75
11:44:45	CA	(Mattel's Barby with Growing Hair)	.25

			Minutes
11:45:00	PM	"Joltin' Jack in Boxia" (Cartoon)	5.08
11:50:05	CA	(Borden's Wyler's Soft Drinks)	.50
11:50:35	CA	(Old Spice for Father's Day)	.50
11:51:05	PM	"Joltin' Jack in Boxia" (Continued)	4.67
11:55:45	CA	(Marx's Big Wheels)	.50
11:56:15	NCA	(Girl Scouts of America)	.50
11:56:45	PM	(Previews of Next Show)	.91
11:57:40	Promo	"From a Bird's Eye View" (VO)	.42
11:58:05	PM	(Credits, Song)	.33
11:58:25	ID	"NBC" (Network Identification)	.08
11:58:30	Promo	"Wildfire"	.25
11:58:45	CA	(Woolworth's Miki Doll)	1.00
11:59:45	NCA	(Volunteers)	.17
11:59:55	ID	(Station Identification)	.08

HOT DOG

12:00:00	ID	(Network Identification)	.08
12:00:05	PM	"Hot Dog" (Credits)	.92
12:01:00	CA	"Brought to you by Kellogg's"	.17
12:01:10	CA	(Kellogg's Cocoa Krispies)	.50
12:01:40	CA	(Kellogg's Froot Loop Cereal)	.50
12:02:10	PM	"Hot Dog" (Baseball Bats)	4.83
12:07:00	CA	(Kellogg's Corn Flakes)	.50
12:07:30	CA	(Kellogg's Rice Krispies)	.50
12:08:00	PM	"Hot Dog" (Chicken or Egg?)	3.00
12:11:00	PM	"Hot Dog" (Tie Dying)	2.17
12:13:10	CA	(Kellogg's Pop Tarts)	.50
12:13:40	CA	(Kellogg's Frosted Flakes)	.50
12:14:10	PM	"We'll be right back" (Transition)	.25
12:14:25	CA	(Marx's Thumball)	.50
12:14:55	CA	(Pillsbury Funny Face Drink)	.50
12:15:25	PM	"Hot Dog" (Dollar Bills)	3.08
12:18:30	CA	(Eskimo Pie)	.50
12:19:00	NCA	(Litter Bird -- Do Not Litter)	.50
12:19:30	PM	"Hot Dog" (Paper Money)	6.92
12:26:25	CA	(Mattel's Hot Birds)	.50
12:26:55	CA	(Mattel's Malibu Barby)	.50
12:27:25	Promo	"From a Bird's Eye View" (VO)	.33
12:27:45	PM	(Credits, etc.)	.67
12:28:25	ID	"NBC" (Identification)	.08
12:28:30	Promo	"Wildfire"	.25
12:28:45	CA	(Birdseye's Libbyland Frozen Dinners)	1.00
12:29:45	NCA	(Education Warehouse)	.17
12:29:55	Promo	(Channel 4 -- Baseball and "Wildfire")	.08

JAMBO

			Minutes
12:30:00	ID	"NBC" (Identification)	.08
12:30:05	PM	"Next on Jambo" (Titles, Song)	1.43
12:31:30	PM	"Pop-Up"	1.00
12:32:30	PM	"Jambo" (Program begins)	6.25
12:38:45	CA	"Pinocchio" (Film by Disney)	1.00
12:39:45	PM	"Jambo" (Continued)	4.58
12:44:20	PM	"Pop-Up"	1.00
12:45:20	PM	"Jambo" (Title, Transition)	.08
12:45:25	CA	(Pillsbury's Funny Face Drink)	.50
12:46:00	NCA	(Young Women's Christian Association)	.50
12:46:30	PM	"Jambo" (Continued)	4.67
12:51:10	CA	(Mattel's Barby Dolls that Move)	.75
12:51:55	CA	(Mattel's Barby Dolls with Growing Hair)	.25
12:52:10	PM	"Jambo" (Continued)	3.84
12:56:00	PM	(Previews of Next Week)	.50
12:56:30	PM	"Pop-Ups"	1.17
12:57:40	PM	(Song, Titles)	.08
12:57:45	Promo	"From a Bird's Eye View" (VO)	.33
12:58:05	PM	(Credits)	.33
12:58:25	ID	"NBC" (Identification)	.08
12:58:30	Promo	"Wildfire"	.25
12:58:45	Promo	(News)	.17
12:58:55	CA	(Friendly's Ice Cream Parlours)	.50
12:59:25	CA	(Hostess Twinkies)	.50
12:59:55	ID	"Group W Presentation" (Identification)	.08

Channel 5 (WHDH-TV) (19 June 1971, 8:00 am to 11:30 pm)

BUGS BUNNY/ROADRUNNER HOUR

			Minutes
8:00:00	PM	"Bugs Bunny/Roadrunner Hour" (Intro.)	1.75
8:01:45	CA	(Kool Aid)	.50
8:02:15	CA	(Kool Pop)	.50
8:02:45	PM	"Bunker Hill Bunny" (Cartoon)	6.67
8:09:25	CA	(Romper Room's Inchworm Toy)	.50
8:09:55	CA	(Grape Tang)	.50
8:10:25	PM	(Roadrunner Song and Chase) (Transition)	.42
8:10:50	CA	(General Mill's Count Chocula Cereal)	.50
8:11:20	CA	(General Mill's Cheerio's)	.50
8:11:50	PM	"Tweety's Circus" (Cartoon)	6.57
8:18:25	CA	(Keebler's Cookies)	.50
8:18:55	CA	(Keebler's Cookies)	.50
8:19:25	PM	"Bugs Bunny/Roadrunner Hour" (Transition)	.42
8:19:50	CA	(Mattel's Dawn Doll)	.50
8:20:20	CA	(Mattel's Zoomer Boomer)	.50
8:20:50	PM	"Gee Whizz" (Cartoon)	5.83
8:26:40	CA	(Post Sugar Crisp)	.50
8:27:10	CA	(Kool Pop)	.50
8:27:40	PM	"Stay tuned for part two" (Transition)	.42
8:28:05	NCA	"Keep Boston Clean"	.17
8:28:15	CA	(Birdseye Libbyland Frozen Dinners)	1.00
8:29:15	ID	"WHDH-TV" (VO); "Lassie" as visual	.08
8:29:20	PM	"Bugs Bunny/Roadrunner Hour" (Transitional)	.50
8:29:50	CA	(Kellogg's Raisin Bran)	.50
8:30:20	PM	"Hare Ways to the Stars" (Cartoon)	6.25
8:36:35	CA	(Nestles Quik)	.50
8:37:05	CA	(Nestles $100,000 Bar)	.50
8:37:35	PM	"Bugs Bunny/Roadrunner Hour" (Transitional)	.50
8:38:05	CA	(General Mill's Cheerio's)	.50
8:38:35	CA	(Kenner's SST Racer)	.50
8:39:05	PM	"Highway Runnery" (Cartoon)	6.00
8:45:05	CA	(Hershey Bars)	.50
8:45:35	CA	(Old Spice for Father's Day)	.50
8:46:05	PM	"Bugs Bunny/Roadrunner Hour" (Transitional)	.50
8:46:35	CA	(General Mill's Count Chocula/Frankenberry)	1.00
8:47:35	PM	"Bonanza Bunny" (Cartoon)	5.84
8:53:25	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
8:54:25	Promo	"Groovie Ghoulies and Sabrina"	.33
8:54:45	PM	"Bugs Bunny/Roadrunner Hour" (Visuals,Credits)	1.08
8:55:50	NCA	(Seat Belts)	.33

			Minutes
IN THE KNOW			
8:56:10	PM	"In the Know" -- "by Kellogg's"	.33
8:56:30	CA	(Kellogg's Rice Krispies)	.50
8:57:00	PM	"In the Know" -- "Saturday in Rome"	1.68
8:58:40	Promo	(Captain Kangaroo) (CBS)	.33
8:59:00	CA	(McDonald's)	.50
8:59:30	NCA	(Boys' Clubs of America)	.50
THE GROOVIE GHOULIES AND SABRINA THE TEENAGE WITCH			
9:00:00	ID	"WHDH-TV Boston" (Identification)	.08
9:00:05	PM	"Groovie Ghoulies..." (Jokes a la Laugh-In)	2.42
9:02:30	PM	"Hansel and Gretel" (Cartoon)	2.67
9:05:10	PM	"Horrible Horrorscope" (Cartoon)	2.08
9:07:15	CA	(General Mill's Count Chocula Cereal)	.50
9:07:45	CA	(Tang)	.50
9:08:15	PM	"Don't go away" (Transition)	.50
9:08:45	CA	(Romper Room's Inchworm Toy)	.50
9:09:15	CA	(General Mills' Count Choclua/Frankenberry)	.50
9:09:45	PM	"Beach Party" (Cartoon)	3.58
9:13:20	CA	(Pillsbury's Funny Face)	.50
9:13:50	CA	(Stuckey's -- "Happy Highways" premium)	.50
9:14:20	PM	"Stick around" (Transition)	.33
9:14:40	CA	(Kellogg's Special K)	.50
9:15:10	CA	(Kellogg's Frosted Mini-Wheat)	.50
9:15:40	PM	"Beach Party" (Continued)	5.42
9:21:05	PM	"Don't go away" (Transition)	.33
9:21:25	CA	(Mattel's Dawn Doll and Friends)	.50
9:21:55	CA	(Shasta Soda)	.25
9:22:10	CA	(Burger King)	.50
9:22:40	PM	"Noises are the Strangest Things in the World" (Song)	2.67
9:25:20	CA	(Quaker Cereals -- Willy Wonka premium)	1.00
9:26:20	PM	"Don't go away" (Transition)	.58
9:26:55	Promo	"The Week Ends Here"	.25
9:27:10	CA	(Spokies)	.50
9:27:40	CA	(McDonalds)	.50
9:28:10	ID	"WHDH-TV Boston" (Visual: Red Sox)	.09
9:28:15	PM	"Stick around" (Transition)	.42
9:28:40	CA	(Sizzler's Fat Track)	.50
9:29:15	PM	"Weird Window Time" (Jokes a la Laugh-In)	3.34

			Minutes
9:32:35	CA	(Reese's Peanut Butter Cups)	.50
9:33:05	CA	(Old Spice for Father's Day)	.50
9:33:35	PM	"Hagatha Making Soup" (Cartoon)	1.40
9:34:59	PM	"Interview with King Kong" (Cartoon)	1.00
9:35:59	PM	"Searching for Sunken Treasure" (Cartoon)	2.03
9:38:00	PM	"Where You Goin', Little Ghoul?" (Song)	3.08
9:41:05	CA	(Nabisco's Chips Ahoy Cookies)	.50
9:41:35	CA	(Nabisco's Oreo Cookies)	.50
9:42:05	PM	"Little Theatre Group" (Cartoon)	.83
9:42:55	CA	(Borden's Wyler's Lemonade)	.50
9:43:25	CA	(Mattel's Zoomer Boomer)	.50
9:43:55	PM	"Little Theatre Group" (Continued)	4.25
9:48:10	CA	(Post's Alphabits Cereal)	.50
9:48:40	CA	(Post's Sugar Crisp Cereal)	.50
9:49:10	PM	"Little Theatre Group" (Continued)	4.58
9:53:45	CA	(Marx's Thumball)	.50
9:54:15	CA	(Gino's French Fries)	.50
9:54:45	Promo	"In the Know"	.33
9:55:05	PM	(Song, Titles, Credits)	1.08

IN THE KNOW

9:56:10	PM	"In the Know"	.33
9:56:30	CA	(Mattel's Vroom II)	.50
9:57:00	PM	"In the Know" -- Air-Sea Rescue	1.75
9:58:45	Promo	(Red Sox Baseball)	.17
9:58:55	CA	(Borden's Frosted)	1.00
9:59:55	ID	"WHDH-TV Boston" (Identification)	.08

JOSIE AND THE PUSSYCATS

10:00:00	PM	(Program begins) (Introduction, Titles, Song)	2.75
10:02:45	CA	(Kellogg's Sugar Smacks)	.50
10:03:15	CA	(Kellogg's Frosted Mini-Wheats)	.50
10:03:45	PM	"The Secret Six" (Cartoon)	5.17
10:08:55	CA	(Quaker Cereals -- Quisp and Quake)	1.00
10:09:55	PM	"We'll be back" (Transition)	.08
10:10:00	CA	(Smarty Pants Doll)	1.00
10:11:00	PM	"The Secret Secret Six" (Continued)	7.42

10:18:25	CA	(Old Spice for Father's Day)	.50
10:18:55	CA	(Grape Tang)	.50
10:19:25	PM	"Don't Leave...." (transition)	.25
10:19:40	CA	(Kellogg's Frosted Flakes)	.50
10:20:10	CA	(Kellogg's Raisin Bran)	.50
10:20:40	PM	"The Secret Secret Six" (continued)	5.58
10:26:15	CA	(Kellogg's Rice Krispies)	.50
10:26:45	CA	(Kellogg's Raisin Bran)	.50
10:27:15	CA	"Josie...brought to you by Kellogg's"	.25
10:27:30	Promo	"The Harlem Globetrotters"	.33
10:27:50	PM	(Titles, Song, Credits)	.83
10:28:40	NCA	(Girl Scouts of America)	.17
10:28:50	CA	(Burger King)	.50
10:29:20	CA	(Spokies)	.50
10:29:50	Promo	"Hogan's Heroes" on WHDH-TV	.17

THE HARLEM GLOBETROTTERS

10:30:00	PM	"Globetrotters" (song, titles, story begins)	2.25
10:32:15	CA	(Post Sugar Crisp)	.50
10:32:45	CA	(Birdseye's Thick and Frosty)	.50
10:33:15	PM	"From Scoop to Nuts" (Cartoon)	3.17
10:36:25	CA	(Romper Room's Inchworm Toy)	.50
10:36:55	CA	(Tang)	.50
10:37:25	PM	"The Harlem Globetrotters" (Transition)	.25
10:37:40	CA	(Sugar Smacks)	.50
10:38:10	PM	"Globetrotters" (continued)	7.42
10:45:35	CA	(Keebler's Rich n' Chips cookies)	.50
10:46:05	CA	(Keebler's Keebies)	.50
10:46:35	PM	"Globetrotters" (transitional)	.25
10:46:50	CA	(Quaker's Willie Wonka Chocolate Factory)	1.00
10:47:50	PM	"Globetrotters" (continued)	6.33
10:54:10	CA	(Birdseye's Thick and Frosty)	1.00
10:55:15	Promo	Archie's Funhouse	.33
10:55:35	PM	(credits, song)	.75

IN THE KNOW

10:56:20	PM	"In the Know" -- Jet Propelled Car	.34
10:56:40	CA	(Kellogg's Frosted Mini-Wheats)	.50
10:57:10	PM	"In the Know" -- Jet Propelled Car	1.50
10:58:40	NCA	(American Cancer Society)	.17
10:58:50	Promo	"Lucy Show" on CBS	.08
10:58:55	CA	(Birdseye's Libbyland Dinners)	1.00
10:59:55	ID	"WHDH-TV" -- Red Sox slide	.08

THE MONKEE'S

			Minutes
11:00:00	PM	"The Monkee's" (Teaser, Song, Titles)	2.08
11:02:05	CA	(Kool Aid)	.50
11:02:35	CA	(Post's Sugar Crisp)	.50
11:03:10	PM	"The Monkee's" (Continued)	4.83
11:08:00	CA	(Sizzler's Fat Track)	.50
11:08:30	PM	"The Monkee's" (Transition)	1.17
11:08:40	CA	(Kellogg's Raisin Bran and Corn Flakes)	.50
11:09:10	CA	(Kellogg's Froot Loops)	.50
11:10:45	PM	"The Monkee's" (Continuted)	5.67
11:16:25	CA	(Old Spice for Father's Day)	.50
11:16:55	CA	(Frito's)	.50
11:17:25	PM	"The Monkee's" (Transition)	.17
11:17:35	CA	(Mattel's Dawn and Jessica Dolls)	.50
11:18:05	CA	(Mattel's Dawn Fashions)	.50
11:18:35	PM	"The Monkee's" (Continued)	5.33
11:23:55	CA	(Kool Pop)	.50
11:24:25	CA	(Post's Alphabits)	.50
11:24:55	PM	(Credits, Song)	1.00

IN THE KNOW

11:25:55	PM	"In the Know" -- In Thailand	.33
11:26:15	CA	(Mattel's Barby Doll)	.50
11:26:15	PM	"In the Know" -- In Thailand	1.67
11:28:25	Promo	(Local News)	.17
11:28:35	CA	(Borden's Frosted)	1.00
11:29:35	CA	(Gino's French Fries)	.50

Channel 38 (WSBK-TV) (29 May 1971, 8:00 am to 1:45pm)

			Minutes
TOM FOOLERY			
8:01:50	PM	"Tom Foolery"	9.66
8:11:30	CA	(Marx's Big Wheel Tricycle)	.50
8:12:00	NCA	"Love your Neighbor"	.50
8:12:30	PM	"Courtship of the Youngy Bungy Boo" (Song)	6.00
8:18:30	PM	"The History of the 7 Young Guinea Pigs" (Cartoon)	1.00
8:19:30	PM	"Pop-Ups"	1.00
8:20:30	PM	"Talking Dog" (Cartoon)	1.00
8:21:30	PM	"Cooking Lesson" (Cartoon)	1.75
8:23:15	PM	"Brainy Lesson -- the Swamp" (Cartoon)	.50
8:23:45	PM	"Eat More Salt"	.67
8:24:25	PM	"The Owl and the Pussycat" (Song)	1.08
8:25:30	PM	(Concluding Segment)	1.50
8:27:00	PM	"Pop-Ups"	1.00
8:28:00	PM	(Credits, etc.)	.25
8:28:15	Promo	"Thunderbirds" (VO)	.25
8:28:30	Promo	"NBC Program" (VO)	.25
8:28:45	PM	(Credits, etc.)	.25
8:29:00	CA	(Mattel's Zoom It)	.50
8:29:30	CA	(Mattel's Barby Doll)	.50
8:30:00	ID	"NBC" (Identification)	.08
8:30:05	NCA	(Anti-Litter Announcement)	1.08
8:31:10	Promo	"Animal World"	.50
HECKLE AND JECKLE CARTOON SHOW			
8:31:40	PM	"Heckle and Jeckle Cartoon Show" (Intro.)	.67
8:32:20	CA	(Quaker's Capt. Crunch -- Willy Wonka premium)	1.00
8:33:20	PM	"Ten Pin Terrors" (Cartoon)	5.33
8:38:40	CA	(Milk Duds)	.50
8:39:10	CA	(One-a-Day Flintstone Vitamins)	.50
8:39:40	CA	(Walt Disney's Pinocchio)	1.00
8:40:40	PM	"Log Rollers" (Cartoon)	5.33
8:46:00	CA	(Mattel's Barby Doll)	.50
8:46:30	NCA	(Keep America Beautiful)	.50
8:47:00	PM	"The Third Musketeer" (Cartoon)	4.67
8:51:40	CA	(Birdseye's Thick and Frosty)	.50
8:52:10	CA	(Hershey's Instant)	.50
8:52:40	PM	"The Talking Magpies" (Cartoon)	6.18
8:58:50	CA	(Sugar Chex)	.50
8:59:20	CA	(Marx's Thumball)	.50
8:59:50	Promo	"Matinee Movie" (VC)	

			Minutes
9:00:05	ID	"NBC" (Identification)	.17
9:00:15	Promo	"Banana Splits", "Thunderbirds", "Porky Pig"	1.00
9:01:15	CA	(Coca Cola's Fanta Soda)	.50
9:01:45	ID	"Channel 38"	

TREASURE OF MONTE CRISTO, Film. Not Monitored.

WILLY WHISTLE

10:30:00	PM	"Willy Whistle" (Interviews girl)	1.75
10:31:45	NCA	"Heart Fund" (During Interview)	.25
10:32:00	PM	"Porky and Gabby" (Cartoon)	6.75
10:38:45	CA	(Banana Splits at South Shore Plaza...)	.50
10:39:15	NCA	(Better Street Lighting)	1.00
10:40:15	NCA	(Cerebral Palsy)	.33
10:40:35	PM	"The Sour Puss" (Cartoon)	7.42
10:48:00	CA	(Spray Gun)	1.08
10:49:05	CA	(Coca Cola's Fanta Soda)	.50
10:49:35	NCA	(German Measles Danger)	1.00
10:50:35	PM	"Porky's Hero Agency" (Cartoon)	7.42
10:58:00	Promo	(Three Stooges -- with film clips)	.50
10:58:30	Promo	(Ozzie and Harriet)	.50
10:59:00	Promo	(Fury)	.25
10:59:15	PM	(Willy Whistle interviews Candy Striper)	.92
11:00:10	NCA	(Candy Striper promotes Heart Society)	.08
11:00:15	PM	(Willy Whistle continues interview)	.75
11:01:00	CA	(Willy Whistle will be at Horse Show in R.I.)	.50
11:01:30	PM	"Don't go away" (Transition)	.25

CAPTAIN SCARLETT

11:01:45	PM	(Program begins -- no credits)	15.00
11:16:45	Promo	"Thunderbirds" on weekdays	.50
11:17:15	PM	"White as Snow" (Program continues)	9.67
11:26:55	CA	(Coca Cola's Fanta Soda)	.50
11:27:25	PM	(Credits)	.58
11:28:00	Promo	"B'wana Don"	.25
11:28:15	PM	(Willy Whistle showing pictures children sent in)	2.75

THUNDERBIRDS

			Minutes
11:31:00	PM	"Move and You're Dead" (Puppets)	8.42
11:39:25	CA	(Spray Gun)	1.08
11:40:30	PM	"Move and You're Dead" (Continued)	14.75
11:55:15	CA	(Coca Cola's Fanta Soda)	.50
11:55:45	PM	"Move and You're Dead" (Continued)	1.50
11:57:15	PM	(Credits)	.50
11:57:45	PM	"Willy Whistle Presents"	.42
11:58:10	NCA	(Heart Association)	.08
11:58:15	NCA	(Dairy Festival)	.17
11:58:25	Promo	"Captain Scarlett"	.33
11:58:45	Promo	"Thunderbirds"	.33
11:59:05	Promo	"Matinee Movie"	.17
11:59:15	NCA	(Dairy Festival)	.25
11:59:30	Promo	"Watch tomorrow's show..."	.33
11:59:50	Promo	"Wagon Train"	.17

SCOOBY DOO

12:00:00	PM	"Scooby Doo" (Music and Titles)	1.00
12:01:00	CA	(General Mills' Cheerios)	.50
12:01:30	CA	(General Mills' Count Chocula)	.50
12:02:00	PM	"Scooby's Night with a Frozen Fright"	4.41
12:06:25	CA	(Nabisco's Chips Ahoy Cookies)	.50
12:06:55	CA	(Nabisco's Oreo Cookies)	.50
12:07:25	PM	"Scooby's Night w/a Frozen Fright" (Cont.)	5.42
12:12:50	CA	(Drive You Nuts Toy)	.50
12:13:20	CA	(Battleship Game)	.50
12:13:50	PM	"We'll be right back..." (Transition)	.17
12:14:00	CA	(Post's Honey Combs)	.50
12:14:30	CA	(Kool Pop)	.50
12:15:00	PM	"Scooby's Night w/a Frozen Fright" (Cont.)	4.75
12:19:45	CA	(Mattel's Dawn Doll)	.50
12:20:15	CA	(Mattel's Zoomer Boomer)	.50
12:20:45	PM	"Scooby's Night w/a Frozen Fright" (Cont.)	5.50
12:26:15	CA	(Kellogg's Corn Flakes)	.50
12:26:45	CA	(Kellogg's Cocoa Krispies)	.50
12:27:15	Promo	"The Monkee's"	.17
12:27:25	Promo	"Summer on 38" "Identification" (VO)	.33
12:27:45	PM	(Credits)	.75
12:28:30	CA	(Spray Gun)	1.17
12:29:40	CA	(Coca Cola's Fanta Soda)	.50

COMEDY CAPERS

			Minutes
12:30:10	PM	"The Iceman Goeth" (Film)	3.92
12:34:05	NCA	"What's a school for?" (Mass. Teachers')	1.00
12:35:05	Promo	N.A.B. Code Message	1.00
12:36:05	PM	"The Iceman Goeth" (Continued)	8.17
12:44:15	Promo	"Three Stooges"	.50
12:44:45	Promo	"Ozzie and Harriet"	.50
12:45:15	CA	(Coca Cola's Fanta)	.50
12:45:45	PM	"Playing Politics" (Film)	6.17
12:51:55	NCA	"MS" -- Henry Fonda speaks	1.00
12:52:55	CA	(Coca Cola's Fanta)	.50
12:53:25	PM	"Playing Politics" (Continued)	4.66
12:58:05	Promo	(Credits) (VO)	.25
12:58:20	PM	(Credits)	.42
12:58:25	Promo	"Rawhide"	.42
12:59:10	Promo	"Tales of Wells Fargo"	.42
12:59:40	ID	(Station Identification)	.07
12:59:45	Promo	"Wagon Train"	.25

DASTARDLY/MUTTLEY

1:00:00	PM	"Dastardly/Muttley" (Introduction)	1.25
1:01:15	CA	(Wacky Wheel Toy)	.50
1:01:45	CA	(Kool Aid)	.50
1:02:15	PM	"Camoflage" (Cartoon)	8.00
1:10:15	CA	(Mattel's Hot Bird)	.50
1:10:45	CA	(Mattel's Malibu Barby Doll)	.50
1:11:15	PM	"Dastardly/Muttley"(Transition)	.25
1:11:30	CA	(B.F. Goodrich's P.F. Flyer Shoes)	1.00
1:12:30	PM	"Stop That Pigeon" (Cartoon)	8.00
1:20:30	CA	(General Mills' Count Chocula)	1.00
1:21:30	PM	"Wing Dings" (Short Cartoon Jokes)	1.25
1:22:45	CA	(McDonald's Cheeseburgers)	1.00
1:23:45	PM	"Magnificent Muttley" (Cartoon)	2.75
1:26:30	CA	(Post's Sugar Crisp)	.50
1:27:00	CA	(Wacky Wheel Toy)	.50
1:27:30	Promo	"Sabrina the Teenage Witch"	.33
1:27:50	PM	(Credits) (VO) (Curtain and ID)	.43
1:28:15	Promo	"Matinee Movie" ("Summer of '38")	.25
1:28:30	Promo	"Banana Splits"	.33
1:28:50	Promo	"Thunderbirds"	.33
1:29:10	Promo	"Porky Pig and Friends"	.33
1:29:30	CA	(Coca Cola's Fanta Soda)	.50

THE JETSONS

			Minutes
1:30:00	PM	"The Jetsons" (Introduction, etc.)	1.00
1:31:00	CA	(General Mills' Cheerios)	.50
1:31:30	CA	(General Mills' Count Chocula)	.50
1:32:00	PM	"The Jetsons" (Continued)	5.08
1:37:05	CA	(Keebler's Cookies)	.50
1:37:35	CA	(Keebler's Keebies Cookies)	.50
1:38:05	PM	"The Jetsons" (Continued)	3.67
1:41:45	CA	(Post's Super Sugar Crisp)	.50
1:42:15	CA	(Post's Honey Combs)	.50
1:42:45	PM	"The Jetsons" (Transitional)	.25
1:43:00	CA	(Mattel's Zoomer Boomer Toy)	.50
1:43:30	CA	(Mattel's Dawn Doll)	.50
1:44:00		TAPE EXPIRES HERE	

Channel 7 (WNAC-TV) (5 June 1971, 8:00 am to 1:00 pm)

MUDDVILLE, U.S.A.

			Minutes
8:00:00	PM	"Muddville, U.S.A." (Organ in Muddville)	4.33
8:04:20	PM	(Explanation of "Friction")	9.42
8:13:45	CA	(New England Aquarium)	.50
8:14:15	Promo	(NFL Action)	.50
8:14:45	PM	(Talk with Mr. Meek)	2.50
8:17:15	PM	(Talk with Charlie in Manhole)	1.42
8:18:40	CA	(Burger King)	1.00
8:19:40	NCA	(Anti-Pollution by Massachusetts Audubon)	1.00
8:20:40	PM	(Chatter with Bob about Epic Poems)	4.83
8:25:30	Promo	"Funny Face" -- film on Sunday noon	1.00
8:26:30	NCA	(Girl Scouts of America)	1.00
8:27:30	PM	(Charlie in Manhole)	1.50
8:29:00	PM	(Discussion and Reading of Longfellow)	10.00
8:39:00	CA	(Children's Zoo)	1.00
8:40:00	PM	(Chat with Charlie in Manhole)	2.00
8:42:00	CA	(Cocoa Puffs Cereal)	.50
8:42:30	CA	(Frosty O's Cereal)	.50
8:43:00	NCA	(American Dental Association)	1.00
8:44:00	PM	(Interview with two Indians)	
8:58:00	PM	(Credits, etc.)	.58
8:58:35	Promo	"Watch Major Mudd weekdays..." (VO)	.17
8:58:45	NCA	(Elma Lewis)	1.00
8:59:45	Promo	"The Immortal" and Identification	.25

LANCELOT LINK: SECRET CHIMP

9:00:00	PM	"Lancelot Link: Secret Chimp" (Introduction)	1.33
9:01:20	NCA	(Air Pollution)	1.00
9:02:20	PM	"The Great Brain Drain" (Film)	10.00
9:12:20	CA	(Marx's Thumball)	.50
9:12:50	CA	(Tootsie Pop)	.50
9:13:20	NCA	(Social Security Announcement)	1.00
9:14:20	PM	"Chimpies" (Short Situations)	.58
9:14:55	PM	"Bartholemew vs. the Wheel" (Cartoon)	6.33

			Minutes
9:21:15	CA	(Pillsbury's Funny Face)	.50
9:21:45	NCA	(Peace Corps)	.50
9:22:15	CA	(Chef Boyardi's Beefaroni)	.50
9:22:45	CA	(Whamo's Monster Bubblemaker)	.50
9:23:15	PM	"Evolution Revolution" (Music)	2.00
9:25:15	PM	"Chimpies"	.58
9:25:50	PM	"Le Beau Pepe" (Cartoon)	5.67
9:31:30	CA	(Borden's Wyler's Root Beer)	.50
9:32:00	NCA	(United Church of Christ Announcement)	.50
9:32:30	PM	"Lancelot Link" (Transitional)	.17
9:32:40	Promo	"Alias Smith and Jones"	.17
9:32:50	CA	(Spokies)	.50
9:33:20	CA	(Jetex)	.58
9:33:55	ID	(Station Identification)	.08
9:34:00	PM	"Lancelot Link" (Transitional)	.50
9:34:30	Promo	"Partidge Family"	1.00
9:35:30	PM	"Double Double Cross" (Film)	9.50
9:45:00	CA	(Kool Aid)	.50
9:45:30	CA	(Kool Pop)	.50
9:46:00	CA	(Hostess Cupcakes)	.50
9:46:30	CA	(Chef Boyardi's Beefaroni/Beefaghetti)	.50
9:47:00	PM	"Chimpies"	.67
9:47:40	PM	"Fast Buck Duck" (Cartoon)	5.17
9:52:50	CA	(Borden's Wyler's Cola)	.50
9:53:20	CA	(Marx's Big Wheels)	.50
9:53:50	NCA	(Air Pollution)	1.00
9:54:50	PM	"Evolution Revolution" (Music)	1.92
9:56:45	CA	(Stuckey's -- "Happy Highways" premium)	.50
9:57:15	CA	(General Mills' Count Chocula)	.50
9:57:45	PM	(Credits)	.17
9:57:55	NCA	(Kennedy Exhibit at Museum) (VO)	.17
9:58:05	PM	(Credits)	.58
9:58:40	Promo	"Jacques Cousteau"	.33
9:59:00	NCA	(Boy Scouts of America) and Identification	1.00

WILL THE REAL JERRY LEWIS PLEASE SIT DOWN?

10:00:00	PM	(Titles, Song, Program begins)	3.17
10:03:10	CA	(Hostess Twinkies)	.50
10:03:40	CA	(Chef Boyardi Beefaroni/Beefaghetti)	.58
10:04:15	PM	(Program Continued)	6.33
10:10:35	CA	(Marx's Thumball)	.50
10:11:05	NCA	(Social Security Announcement)	.50
10:11:35	PM	(Program Transitional)	.42
10:12:00	CA	(Borden's Wyler's Lemonade)	.50
10:12:30	CA	(Frito's Corn Chips)	.50
10:13:00	PM	(Program Continued)	5.08

			Minutes
10:18:05	ID	"ABC" Identification	.08
10:18:10	Promo	"Rock 222"	1.00
10:19:10	PM	(Program Transitional)	.43
10:19:35	CA	(General Mills Cereals)	.50
10:20:05	NCA	(Boy Scouts of America)	.50
10:20:35	PM	(Program Continued)	6.00
10:26:35	CA	(Pillsbury Funny Face)	.50
10:27:05	CA	(Hostess Cupcakes)	.50
10:27:35	PM	(Credits)	.75
10:27:45	Promo	"The Courtship of Eddie's Father" and "Scooper and His Friends" (VO)	.25
10:28:35	Promo	"Alias Smith and Jones"	.33
10:28:55	CA	(Burger King)	.50
10:29:25	Promo	"King of the Roaring Twenties" (Film)	.50
10:29:55	ID	"WNAC-TV, Channel 7"	.08

HERE COME THE DOUBLE DECKERS

10:30:00	PM	"Here Come the Double Deckers" (Introduction)	1.58
10:31:35	CA	(Tootsie Rolls)	.50
10:32:05	Promo	"Bewitched"	.50
10:32:35	PM	"Happy Haunting" (Film)	6.93
10:39:30	CA	(Kool Aid)	.50
10:40:00	CA	(Kool Pop)	.50
10:40:30	NCA	(Peace Corps)	1.00
10:41:30	PM	"Happy Haunting" (Continued)	6.50
10:48:00	CA	(Frito's Corn Chips)	.58
10:48:35	CA	(Pillsbury Funny Face)	.50
10:49:05	Promo	"Brady Bunch"	1.00
10:50:05	PM	"Happy Haunting" (Continued)	5.75
10:55:50	CA	(Hostess Twinkies)	.50
10:56:20	Promo	"Alias Smith and Jones"	.50
10:56:50	Promo	(Next week's show)	1.00
10:57:50	NCA	"Join the Celebration" (VO)	.25
10:58:05	PM	(Credits)	.50
10:58:35	ID	"ABC"	.08
10:58:40	Promo	"Partridge Family"	.25
10:58:55	Promo	"One More Time Presents"	1.00
10:59:55	ID	"Wnac"	.08

			Minutes
HOT WHEELS			
11:00:00	PM	(Titles, Theme, Introduction)	3.25
11:03:15	CA	(Post's Sugar Crisp)	.50
11:03:45	CA	(Birdseye's Thick and Frosty)	.50
11:04:15	PM	"The Buggy Ride" (Cartoon)	8.08
11:12:20	CA	(Hostess Twinkies)	.50
11:12:50	CA	(Whammo's Frisbee/Hoola Hoop)	.50
11:13:20	NCA	(Boy Scouts of America)	1.00
11:14:20	PM	"Safety Tips on Driving"	1.33
11:15:40	PM	"Diamond Thief" (Cartoon)	2.84
11:18:30	CA	(Pillsbury's Funny Face Drink)	.50
11:19:00	NCA	"Discover America)	.50
11:19:30	NCA	"Boys Clubs of America"	1.00
11:20:30	PM	"Diamond Thief" (Continued)	4.75
11:25:15	CA	(Stuckey's -- "Happy Highways" premium)	.50
11:25:45	Promo	"Bewitched"	.50
11:26:15	PM	"Come back next week" (Credits, etc.)	1.34
11:27:35	NCA	"Girl Scouts of America"	.33
11:27:55	NCA	"Peace Corps"	1.00
11:28:55	CA	(Jetex)	.50
11:29:25	CA	(Burger King)	.50
11:29:55	ID	"WNAC" (Identification)	.08
SKYHAWKS			
11:30:00	PM	"Skyhawks" (Titles, (VO), Credits)	2.25
11:32:15	CA	(Nabisco's Oreo Cookies)	.50
11:32:45	CA	(Nabisco's Chips Ahoy Cookies)	.50
11:33:15	PM	"Hot Wire on Storm Mountain" (Cartoon)	8.17
11:41:45	CA	(Tootsie Roll)	.50
11:41:55	CA	(Borden's Wyler's Soft Drinks)	.50
11:42:25	CA	(General Mills' Count Choclua Cereal)	.58
11:43:00	NCA	"Discover America"	.50
11:43:30	PM	(Flying License Differences)	.33
11:43:50	PM	"The Intruders" (Cartoon)	4.67
11:48:30	CA	(Hostess Cupcakes)	.50
11:49:00	CA	(Mattel's Hot Birds)	.50
11:49:30	CA	(Pillsbury's Funny Face Drinks)	.50
11:50:00	Promo	"Alias Smith and Jones"	.50
11:50:30	PM	"The Intruders" (Continued)	4.84
11:55:20	Promo	"The Brady Bunch"	1.00
11:56:20	PM	"Come back next week", Credits, Preview	1.08
11:57:25	NCA	(VO) WGBH-TV and Credits	.25
11:57:40	NCA	"American Cancer Society"	.17
11:57:50	NCA	"Boy Scouts Project Soar"	.50
11:58:20	NCA	"Prevent Forest Fires"	.25
11:58:35	Promo	"Jacques Cousteau"	.33
11:58:55	Promo	"Notorious Landlady" (Million Dollar Movie)	1.00
11:59:55	ID	"WNAC-TV" (Identification)	.08

MOTOR MOUSE

			Minutes
12:00:00	PM	"Motor Mouse" (Titles)	.92
12:00:55	NCA	"Physical Fitness"	1.00
12:01:55	PM	"Snow Go" (Cartoon)	6.83
12:08:45	CA	(Chef Boyardi's Beefaroni/Beefaghetti)	.50
12:09:15	CA	(Pillsbury's Funny Face Drinks)	.50
12:09:45	CA	(Tootsie Pop)	.50
12:10:15	NCA	"Boy Scouts Project Soar"	.50
12:10:45	PM	"Any Sport in a Storm" (Cartoon)	6.83
12:17:35	PM	"Motor Mouse" (Transitional)	.42
12:18:00	CA	(General Mills' Count Chocula Cereal)	.50
12:18:30	NCA	"Discover America"	.50
12:19:00	Promo	"Smith Family"	1.00
12:20:00	PM	"Hard Day's Day" (Cartoon)	6.84
12:26:50	CA	(Borden's Wyler's Lemonade)	.50
12:27:20	CA	(Marx's Big Wheels)	.50
12:27:50	Promo	"Hardy Boys", "Mod Squad" (VO)	.33
12:28:10	PM	(Credits)	.42
12:28:35	Promo	"Alias Smith and Jones"	.33
12:28:55	CA	(Jetex)	1.00
12:29:55	ID	"WNAC" (Identification)	.08

HARDY BOYS

12:30:00	PM	"Hardy Boys" (Song, Titles)	2.25
12:32:15	CA	(Whammo's Superball)	.50
12:32:45	NCA	"Arthritis Association"	.50
12:33:15	PM	"Hardy Boys" (Story continued)	4.50
12:40:00	CA	(Kool Aid)	.50
12:40:30	CA	(Kool Pop)	.50
12:41:00	NCA	"Peace Corps"	1.00
12:42:00	PM	"Hardy Boys" (New Story)	4.50
12:46:30	Promo	"Brady Bunch"	1.00
12:47:30	CA	(Pillsbury's Funny Face)	.50
12:48:00	CA	(Marx's Big Wheels)	.50
12:48:30	PM	"Hardy Boys" (Continued)	6.67
12:55:10	CA	(General Mills' Count Chocula Cereal)	.50
12:55:40	CA	(General Mills' Cocoa Puffs)	.50
12:56:10	PM	(Song,Credits)	.58
12:56:45	Promo	"Courtship of Eddie's Father" (VO)	.17
12:56:55	Promo	"Room 222" (VO)	.17
12:57:05	PM	(Song, Credits)	.58
12:57:40	Promo	"Partridge Family"	1.00
12:58:40	Promo	"Jacques Cousteau" "ABC"	.33
12:59:00	NCA	"New United Front Foundation"	.50
12:59:30	Promo	"Paul Benzaquin Show"	.42
12:59:55	ID	(Identification)	.08
1:00:00		NEW PROGRAM (MOVIE) BEGINS	

APPENDIX D

LIST OF COMMERICAL ANNOUNCEMENTS, BY PRODUCT CATEGORY

TOYS

Company	Product Description	Times Aired	Total Minutes
Hasbro	Wacky Wheel (motorized wheel toy)	2	1.00
Ideal	Boatarific (toy mechanized boat)	2	1.00
Kenner	SST Racer (mechanized racer)	1	.50
Marx	Big Wheels (tricycle w/large front wheel)	5	2.50
"	Thumball (ball and stick-launcher)	6	3.00
Mattel	Barby Doll ("grow it pretty hair")	2	.50
"	" " ("talking Barby")	1	.50
"	" " ("Malibu Barby")	3	1.50
"	" " ("Live-Action Dolls")	5	3.00
"	Dawn Doll ("When you're popular...")	3	1.50
"	" " (Dawn's Dance Party)	1	.75
"	" " (Dawn Fashions)	4	2.00
"	Hot Bird Sky Solar Set (airplanes on a string)	4	2.00
"	Sizzler's Fat Track (racing cars and track)	2	1.00
"	Vroom II (bicycle attachment noise-maker)	3	1.50
"	Zoom-It (disk and launcher)	1	.50
"	Zoomer Boomer (truck, motor, and winding mechanism)	8	4.00
Milton Bradley	Drive You Nuts (puzzle-game)	1	.50
" "	Battleship (game)	1	.50
Romper Room	Inchworm (worm with seat to ride on)	3	1.50

Company	Product Description	Times Aired	Total Minutes
Wham-O	Frisbee/Hula Hoop (both in one)	1	.50
"	Superball (lively bouncing ball)	1	.50
"	Zillion-Monster Bubble Maker (for blowing bubbles)	1	.50
Woolworth	Miki Doll (and outfits)	4	4.00
?	Spokies (bicycle attachment)	6	3.00
?	Smarty Pants (talking doll)	1	1.00

CEREALS

Company	Product Description	Times Aired	Total Minutes
General Mills	Cheerio's	1	.50
General Mills	Cocoa Puffs	2	1.00
General Mills	Frosty O's	1	.50
General Mills	Count Chocula and Frankenberry	6	3.00
General Mills	Cheerio's	1	.50
General Mills	Cheerio's	2	1.00
General Mills	Count Chocula and Frankenberry	2	2.00
General Mills	Count Choclua	4	2.00
Kellogg's	Kellogg's Corn Flakes	1	.50
Kellogg's	Cocoa Krispies	3	1.50
Kellogg's	Frosted Flakes	1	.50
Kellogg's	Frosted Flakes	2	1.00
Kellogg's	Sugar Pops	2	1.00
Kellogg's	Corn Flakes and Raisin Bran	3	1.50
Kellogg's	Cereals	1	.17
Kellogg's	Froot Loops	1	.50
Kellogg's	Rice Krispies	1	.50
Kellogg's	Frosted Flakes	1	.50
Kellogg's	Raisin Bran	2	1.00
Kellogg's	Rice Krispies	1	.50
Kellogg's	Special K	1	.50
Kellogg's	Frosted Mini-Wheats	3	1.50
Kellogg's	Sugar Smacks	2	1.00
Kellogg's	Raisin Bran	1	.50

Company	Product Description	Times Aired	Total Minutes
Kellogg's	Rice Krippies	1	.50
"	Cereals	1	.25
"	Froot Loops	1	.50
Post	Honey Combs	2	1.00
"	Super Sugar Crisp	4	2.00
"	Alphabits	1	.50
"	Super Sugar Crisp	3	1.50
"	Alphabits	1	.50
"	Alphabits	1	.50
Quaker	Quisp and Quake Cereals	2	2.00
"	Quaker Cereals	9	9.00
?	Sugar Chex	2	1.00

CANDY AND SWEETS

Company	Product Description	Times Aired	Total Minutes
Borden's	Wyler's Root Beer	2	1.00
"	Wyler's Cola	2	1.00
"	Frosted (canned milkshake)	3	3.00
"	Wyler's Lemonade	3	1.50
"	Wyler's Lemonade	4	2.00
?	Eskimo Pie	2	1.00
Coca Cola	Fanta	5	2.50
"	Fanta	3	1.50
Hershey	Hershey Bar	1	.50
Kool Aid	Kool Aid	6	3.00
"	Kool Aid	1	.50
Kool Pop	Kool Pop	10	5.00
?	Milk Duds	3	1.50
Nestles	$100,000 Bar	1	.50
Pillsbury	Funny Face	2	1.00
"	Funny Face	12	6.00
Resse	Reese's Peanut Butter Cups	1	.50
Shasta	Shasta (soda)	1	.25
Tootsie Pop	Tootsie Pop	2	1.00
Tootsie Roll	Tootsie Roll	1	.50
"	Tootsie Roll	1	.50

MEDICINES, DRUGS, VITAMINS

Company	Product Description	Times Aired	Total Minutes
Bactine	Bactine Antiseptic	1	.50
One-a-Day	Flintstones Vitamins	1	.50

OTHER FOODS, SNACKS

Birdseye	Thick and Frosty	5	3.00
"	Libbyland Dinners	2	2.00
"	Libbyland Dinners	1	1.00
"	Libbyland Dinners	1	1.00
Burger King	Burger King (hamburgers)	1	1.00
"	Burger King	4	2.00
Chef Boyardee	Beefaroni and Beefaghetti	6	3.00
Friendly's	Ice Cream Parlours	2	1.00
Frito's	Frito's Cornchips	1	.50
"	Frito's Cornchips	1	.50
"	Frito's Cornchips	1	.50
Gino's	Gino's French Fries	2	1.00
Hershey's	Hershey's Instant	1	.50
Hostess	Cup Cakes	4	2.00
"	Big Wheels	1	.50
"	Twinkies	4	2.00
"	Twinkies	1	.50
Keebler	Rich 'n Chips	3	1.50

Company	Product Description	Times Aired	Total Minutes
Keebler	Keebler's Cookies	3	1.50
Kellogg's	Danish Go Rounds	1	.50
"	Pop Tarts	2	1.00
Kelly's	Hamburgers	1	.50
McDonalds	Cheeseburgers	1	1.00
"	Cheeseburgers	1	.50
"	Hamburgers, Shakes, Coca Cola	1	.50
Nabisco	Chips Ahoy	1	.50
"	Chips Ahoy	2	1.00
"	Oreo's	3	1.50
Nestles	Quik (chocolate powder added to milk)	1	.50
Stuckey's	Stuckey's Restaurant and Gas	4	2.00
Tang	Grape Tang	4	2.00
Tang	Tang	5	2.50

OTHER PRODUCTS

Company	Product Description	Times Aired	Total Minutes
Banana Splits	Banana Splits at South Shore Plaza	1	.50
B.F. Goodrich	P. F. Flyer Shoes	1	1.00
Boomtown	Where Boomtown will be	1	1.00
Children's Zoo	Children's Zoo	1	1.00
Drag Racing	Drag Racing in New Hampshire	1	.50
Glacierware	Slush Mugs	1	.50
Jetex	Jetex Spray	3	2.00
Le Page	Sticky Stuff (tape and glue)	1	.50
New England Aquarium	New England Aquarium	1	.50
Old Spice	Old Spice products for men	10	5.00
Disney	Pinocchio (film)	2	2.00
?	Spray Gun (hose attachment)	1	1.08
?	Spray Gun (hose attachment)	1	1.08
?	Spray Gun (hose attachment)	1	1.17
Willie Whistle	Horse Show in Rhode Island	1	.50